BHAVĀNĪ NĀMA SAHASRA STUTIH

A Page from
RUDRAYĀMALA TANTRA

English Translation & Commentary by
Jankinath Kaul "Kamal"

CREST JEWEL SERIES - 2

BHAVĀNĪ-NĀMA-SAHASRA-STUTIḤ
(The Thousand Names of Bhavānī)

A Page from
RUDRĀYĀMALA TANTRA

English translation & commentary
by
Jankinath Kaul "Kamal"

SRI RAMAKRISHNA ASHRAMA
Srinagar (Kashmir)

Published by
The Secretary
Sri Ramakrishna Ashrama
Sivalaya, Karan Nagar
Srinagar (Kashmir) 190 010

First Edition, May 1991
First Reprint, June 1994
1M1C

Printed in India at
Swapna Printing Works Private Limited
52 Raja Rammohan Ray Sarani
Calcutta 700 009



SĀRIKĀ

Original painting : 17cm × 20cm (Kashmir)

DEDICATED
To
The Immortal Children
of
Mother Bhavānī

बीजैः सप्तभिरुज्ज्वलाकृतिरसौ या सप्तसप्तिद्युतिः
सप्तर्षिप्रणताङ्घ्रिपङ्कजयुगा या सप्तलोकार्तिहृत्।
काश्मीरप्रवरेशमध्यनगरीप्रद्युम्नपीठे स्थिता
देवीसप्तकसंयुता भगवती श्री शारिका पातु नः ॥

CONTENTS

1. PUBLISHER'S NOTE

We experience a great joy in presenting to our readers the English translation with commentary and notes of the *Bhavāninпородāma-sahasrastutiḥ*—the thousand names of Mother *Bhavānī*. There was neither a translation nor any commentary written on this book in any language. Adopting the most accepted readings, the original text has been printed separately in *Devanāgrī* script, at the start of the book for the purpose of daily chanting of the *Stutiḥ*. In the main part of the book, each name has been printed in *Devanāgrī* and Roman types followed with lucid translation and exhaustive explanation. *Nāmāvali* and alphabetical lists have been added.

Quotations and references from the Vedas, the Tantras; the *Śakti*, *Śiva* and *Vedānta* aphorisms; the *Yoga Vāśiṣṭha*, the *Bhagvadgitā* and a number of *Śakti Stavas*, mostly quoted by the author, have been carefully printed at the end of the interpreted explanations of each name. This will, it is presumed, throw much light on the text and solve most of the difficulties on the path of *Sādhanā*.

Shri Jankinath Kaul has to his credit a number of publications. His present work is a valuable and important addition to our English editions of the Sanskrit literature, for which there has been constant demand from our friends. A study and, what is more important, deligent practice of the *Śākta* tenets would convince the reader, beyond doubt, that this volume gives the essence of *Yoga Sādhanā*, in the practical manner.

We thank many of our friends and devotees for their co-operation and help.

April 1989. B. N. Kaul

2. FOREWORD

Worship of the Divine as *Śakti*, the Supreme Mother, creative puissance, is as old as the *Ṛg Veda*. It is not an alien graft as held by some. The *Devī Sūkta* in the tenth *Mandala* of the *Ṛg Veda* is a standing testimony to the pre-eminent position occupied by the Divine Creatrix in the Āryan consciousness. It is a fact that is often overlooked that the major Deities with feminine appellations in the *Veda* are not there as 'wives' of Gods. *Illa*, *Mahi*, *Dakṣina* are Divine Powers in their own right. Actually there is no question here as to who is superior, the male or the female Deity. The truth is that both are the same Reality, the same consciousness in two poises: presiding status and executive status. In the language of the *Tantra*, *Śiva* and *Śakti* are not two different entities. It is *Śiva* as *Śakti*. The functions are different with corresponding poises. The unique position of the Divine *Śakti* continues in the *Upaniṣads*. *Umā Haimavatī*, Teacher of the Gods, She who opens their eye to the truth of existence, is lauded as Supreme. The *Tantras* continue the tradition though in certain lines of development they install the *Śakti* above *Śiva*. The *Gitā* speaks of *Parā Prakṛti* which is none other than *Parā Śakti*. The *Purānas* register a change in approach. Their nomenclatures undergo a modification, their symbolism is more opaque. Even there we have *Purānas* that place the *Devī* in a special relationship with the *Deva*. At times the Gods are obliged to merge into the personality of the Saviour Mother. *Aditi* continues to be supreme in one form or other.

The Indian mind has always had a deep understanding—and based upon it a unique relationship—with the role of the Divine as the Mother. The child soul of this humanity readily turns to the Mother-Soul in all situations of life. *Sri Aurobindo* points out how She is always ready with her Bounty for the myriad children. No wonder She is lauded in every possible way over the length and breadth of this sub-continent. The heart of—the religionist, the artist, the poet, the mystic—every one melts when he speaks of Her. The being flows spontaneously when one comes to adore Her, to celebrate Her Glory. There are inspired litanies that literally speak of Her thousand facets. For hundreds of years they have been cherished as living links with the Divinity. Among the chief ones is the *Bhavānī-nāma-sahasra-stutih*, which is as sacred and popular in Kashmir as

the *Lalitāsahasranāma* in the South of India. Though it is not known enough in other parts of the country, its importance in the spiritual history of India is unquestioned. We should be grateful to Pandit Jankinath Kaul for making available to the world at large the full text of the Hymnal along with a close rendering in English and, what is more important, copious explanations and notes.

It is obvious that the Names of the Divine Mother listed in the series are not just proper names. Each name is a sum-total of the power, qualities and potency of the Deity. To utter the Name is to invoke the Presence. That is why Names of the Gods are called *secret* Names in the *Veda*. They should not be revealed to the unworthy lest havoc be done by improper use of the Power. Pandit Jankinathji takes up each Name and explains its full import. He brings out multiple significances of the name: spiritual, religious, mythological, philosophical. He explains the grammatical derivation of terms. He resolves the apparent paradoxes of contraries existing side by side. He brings out the universal character of the Deity, Mother *Bhavānī*, while expounding the relevance of mention of rivers, birds, animals, plants etc. *Bhavānī* consciousness is present in each form on earth and beyond.

It is a profound experience to read this exposition. It has, indeed, literary merits but on that account it is not a literary work. It has its historical elements, geographical pointers, aesthetic excellences, hints of yogic secrets. No effort has been spared in bringing out these riches from this treasure of perennial relevance. It is not just a prayer book: it is a manual of *sādhanā*, a guide to the Everest of Truth-Consciousness on the ethereal heights where the Homes of the Gods lie.

Once again we thank, we bow down to the Inspiration that vibrates on every page of this masterpiece of *Śākta* Experience.

27.1.1989 *M.P. Pandit*

3. PREFACE

(Translation of the original Hindi which follows)

ॐ नमो ब्रह्मादिभ्यो
ब्रह्मविद्यासम्प्रदायकर्तृभ्यः ।
वंश ऋषिभ्यो
नमो महद्भ्यो नमो गुरुभ्यः ।।

"Salutations to the originator *Brahmā* and other divine beings who opened the path of enlightenment to these masters who enriched, improvised and established the teachings of *Brahmavidyā*; and to the *Ṛṣis* who founded the Schools of Philosophy".

This excellent work on the *Bhavānīnāmasahasra* is being brought out for the first time by the grace of *Tripurasundarī*. Sri Jankinath Kaul 'Kamal' prompted and encouraged by the Sri Ramakrishna Ashrama, Srinagar (Kashmir) has laboured hard in writing this commentary which is enriched with the support of sacred authority. This is no mere eulogy but a treatise of practical value and of importance in obtaining grace of the Supreme Deity.

Attempts have so far been made to unravel the truth about that Infinite Power, *Parā Śakti*, who is described as the cosmic Mother by the *Vedas*, the *Tantras*, the *Purānas* and the *Upaniṣads*; who is ever sportive whereas the all powerful *Śiva* is always engrossed in contemplation; in whose being *Brahmā*, *Viṣṇu* and *Rudra* create, sustain and dissolve this universe; by whose pulsation Time, Triple Quality and the five elements display their influence; by whose mere will *Devas*, *Dānavas*, mortals, animals, birds and insects are impelled to conquer their enemies as well as support and nourish themselves; and by whose compassion all creation, existent or non-existent comes into being. For these reasons the cosmic Mother is represented through pictures, dispositions and images as having two, four, six, eight, eighteen or a thousand arms; one, two, four, five or numerous faces and two-feet, four-feet or multifeet. These representations are as full of truth as of mystery. Only the initiated who are given to reflection know that accomplishment itself is the propitiation of *Bhagavati Śakti*, the primordial power behind. Compilation of Divine Names (*Nāmasangraha*: Thousand Names etc.), mystic syllables, preservatives like armour (*kavacha*) or

eulogiums which we find in *Āgamas* and *Purānas* are meant to make propitiations effective. *Śri Bhavānīnāmasahasrastutih* belonging to *Rudrayāmala Tantra*, forms a small treatise of non-duality in *śākta* tradition. One thousand divine names of *Rājarājeśvarī Mahātripurasundarī* are arranged therein like priceless gems in a rosary. Lord *Śiva*, the knower of mystery of this internal as well as external universe and completely accomplished in devotion, knowledge, *yoga*, and *Tantra sādhanā*, has Himself uttered these names and as such these have the efficacy of powerful *mantras*. Lord *Śiva*, the beloved of devotees, revealed these name-*mantras* to his chief disciple *Nandikeśvara*, even though He had not given out this secret even to His dear son *Skanda* (*skandasyāpi ca yad gopyam rahasyam... ...*). Therefore, recitation of the thousand names according to precept, granting the objects of desire of this world as well as that of the next world, bestows unique devotion of *Parābhaṭṭārikā Tripurasundarī* on Her devotees.

It is indeed difficult to describe the glory of the recitation of *Śri Bhavāninämasahasra*. By mere recitation of the hymn, the three kinds of miseries of the world viz. those relating to self, those caused by fate and those caused by beings get dissolved. If it is done with purified mind and as prescribed then impossible becomes possible. All kinds of disease disappear. The three impurities which are not removed through penance get washed off even by mere recitation of the names which are verily *mantras*. By doing the same with unflinching faith and devotion even the *Kuṇḍalinī* of a person gets awakened. In short this is purely a mystical performance which can be experienced by propitiation with complete faith and devotion only.

This endeavour of Sri Jankinath ji Kaul is praiseworthy. He along with his family deserves blessings. The exhaustive explanation of the thousand names of *Devi* is established on the authority of scriptures. I experienced solace while going through the pages of this Ms. This proficient commentary will surely do good even to common man especially when it is written in comprehensive English language.

Kashmiri Pandits have been holding recitations of and *havans* (*homa*) etc. of the list of names of the goddess with full faith since ancient times. Naturally, therefore, a number of editions of the original text have been published so far. But in most of these there are mistakes in addition to different readings of certain names. The correct text was prepared by the author of this commentary on the

basis of *Devināmavilāsa* of the great Pandit Sahib Kaul at my instance.

In the end I am of the opinion that this work will prove very useful to accomplishing persons of *śākta* tradition. Spiritual benefit will accrue even to common people and they will also be blessed.

Srinagar (Kashmir) *Pandit Raghunath Kokilah*

प्रस्तावना

ॐ नमो ब्रह्मादिभ्यो
ब्रह्मविद्यासम्प्रदायकर्तृभ्यः ।
वंश ऋषिभ्यो
नमो महद्भ्यो नमो गुरुभ्यः ।।

श्रीभवानीनामसहस्रस्तुतिः पर प्रथम बार जनता के हितार्थ यह अनुपम व्याख्या प्रस्तुत की जा रही है। मैं समझता हूँ कि यह भगवती त्रिपुरसुन्दरी का ही प्रसाद है। श्री रामकृष्ण आश्रम, श्रीनगर (कश्मीर) की प्रेरणा एवं सहानुभूति से श्री जानकीनाथ कौल 'कमल' ने शास्त्र प्रमाणों से सुसज्जित यह व्याख्या बड़े ही परिश्रम से की है। प्रस्तुत स्तवराज भगवती का प्रसाद पाने के लिए एक महत्वपूर्ण साधना-शास्त्र है।

जिसको वेद, तन्त्र, पुराण और उपनिषद् जगदम्बा के रूप में वर्णन करते हैं; जो सर्वेश्वर भगवान् शिव के सदा समाधिस्थ रहने पर भी क्रीड़ाशीला है; जिसकी सहायता से ब्रह्मा, विष्णु और रुद्र सृष्टि को रचते, पालते और लय करते हैं; जिसके इशारे से काल, गुणत्रय और पंचभूत प्रभाव दिखलाते हैं; जिसकी अणुमात्र इच्छा से देव, दानव, मनुष्य, पशु, पक्षी और कीटादि अपने शत्रुओं को जीतने और भरण-पोषण में संलग्न होते हैं और जिसकी कृपा से ज्ञात-अज्ञात सभी जीव अपना अस्तित्व दिखलाते हैं उस अनन्तशक्ति का असली आभास प्रकट करने के लिए अब तक कई प्रयत्न हुए हैं। विशेषता यह है कि जगदम्बा के चित्रों, चरित्रों तथा प्रतिमाओं में जो उसके दो, चार, छः, आठ, अठारह या हज़ार भुजाएँ; एक, दो, चार, पांच या अगणित मुख और द्विपद, चतुष्पद या बहुपद हैं, यह तथ्यसंयुक्त एवं रहस्यपूर्ण है। जो विचारशील हैं और साधना

में प्रवेश पा चुके हैं वे जानते हैं कि साधना मात्र ही भगवती शक्ति की आराधना है।

आगम तथा पुराणादि में जो नामसंग्रह (सहस्रनाम आदि), कवच या स्तवन मिलते हैं वे आराधना को बल देते हैं। रुद्रयामल तन्त्र के अन्तर्गत श्री भवानीनाम-सहस्रस्तुतिः शाक्त सम्प्रदाय का अद्वैतपरक एक छोटा सा ग्रन्थ है। इसमें श्री राजराजेश्वरी महात्रिपुरसुन्दरी के एक हज़ार दिव्य नाम एक लड़ी में पिरोये अमूल्य मणियों की तरह हैं। इस जगत् और अन्तर्जगत् का रहस्य जानने वाले, भक्ति, ज्ञान, योग और तन्त्रसाधना में महासिद्ध भगवान् शिव ने स्वयं इन नामों को निपुणता और कुशलता के साथ जोड़ा है कि वे विशेष शक्तिशाली मन्त्र बन गए हैं। भक्तवत्सल भगवान् शिव ने अपने परम भक्त नन्दिकेश्वर को भगवती पार्वती के यह मन्त्रात्मक नाम रहस्योद्घाटन-पूर्वक बताये। इस रहस्य को भगवान् ने अपने प्रिय पुत्र स्कन्द से भी गुप्त रखा था (स्कन्दस्यापि च यद्गोप्यं रहस्यं........)। अतः इस सहस्रनाम के यथाविधि पाठ से इहलौकिक तथा परलौकिक कामनासिद्धि के साथ ही यथाधिकार पराभट्टारिका त्रिपुरसुन्दरी की अनन्यभक्ति या सायुज्यमुक्ति तक की प्राप्ति सुगमता से हो सकती है।

श्री भवानीनामसहस्रस्तुतिः के पाठ का माहात्म्य वर्णन कैसे किया जाय। इसके केवल पाठमात्र से ही आध्यात्मिक, आधिदैविक और आधि-भौतिक, त्रिविधताप दूर होते हैं। फिर जब शुद्ध चित्त से यथाविधि पाठ हो तो असम्भव भी सम्भव हो सकता है। सर्वरोगनिवृत्ति होती है। आणवादि मल जो तपस्या से दूर नहीं हो पाते वे इन मन्त्ररूप नामों के केवल पाठमात्र से ही धुल जाते हैं। भक्ति पूर्वक अटल विश्वास से पाठ करते रहने से कुण्डलिनी जागरण हो सकता है। सारांश यह है कि यह पूर्ण रहस्य है जिसका श्रद्धा-भक्ति पूर्वक साधना के द्वारा ही अनुभव किया जा सकता है।

श्री जानकीनाथ जी कौल का यह प्रयास प्रशंसनीय है और वे सकुटुम्ब आशीर्वाद के पात्र हैं। उन्होंने देवी के सहस्रनामों की यह विशद व्याख्या प्रामाणिक पद्धति के अनुसार की है। इसे देखकर केवल पठन मात्र से ही मेरे मन में शान्ति का अनुभव हुआ। इस

कुशल व्याख्या से अवश्य ही साधारण जन का कल्याण होगा; विशेष-कर जब यह व्याख्या बहुजनव्यापी अंग्रेजी भाषा में की गई है।

कश्मीरी पण्डित जनता श्रीभवानीनामसहस्रस्तुतिः के पाठ और इसकी नामावली से हवन-यज्ञ आदि रचाने में प्राचीन काल से अपार श्रद्धा रखती आई है। इस कारण आज तक इसके मूल पाठ के कई संस्करण प्रकाशित हुए हैं। परन्तु उन संस्करणों में कहीं कहीं पाठभेद के अतिरिक्त विशेष त्रुटियां भी रह गई हैं। लेखक महोदय ने महामहिम पण्डित साहिब कौल के 'देवीनामविलास' को आधार मान कर इ-सहस्रनाम का मूल पाठ शुद्ध किया है। इस सम्बन्ध में उनको मेरी सहर्ष अनुमति प्राप्त थी।

अन्त में मैं यही कहूँगा कि यह कृति निःसन्देह ही शाक्त सम्प्रदाय के अभ्यासी साधकों के लाभ की वस्तु बनी रहेगी और साधारण जन को भी पारमार्थिक लाभ होगा जिस से वे कल्याण के भाजन बनेंगे।

बाना मोहल्ला,
श्रीनगर (कश्मीर)
२१.११.१९८८

पण्डित रघुनाथ कोकिलः

4. An Appreciation

Mahamahopadhyaya, Mahakavi
Dr. Prof. Shashidhar Sharma D.Litt.
Recipient of Certificate of Honour.

Co-ordinator, Deptt. Of Sanskrit,
Correspondence Courses,
Panjab University, Chandigarh.

Kashmir remained an eminent seat of Sanskrit studies for centuries. Kashmirian contribution in terms of Śaiva Āgamas and Rhetoric has been uniquely brilliant.

It was a great pleasure for me to glance through some specimen pages of the treatise on the "Bhavani Sahasra-nama" i.e. thousand names of Goddess Bhavani, by Prof. Janaki Nath Kaul, Kamal, a devoted scholar of the Kashmir Śaivism.

Recital of Sahasranama is a prominent part of worship, supposed to secure early the favours of a particular deity. There are several Sahasranamas of Goddess Bhavani dedicated to different forms which She took from time to time in Her Infinite Mercy to satisfy the urge of the devotees. Prominent Sahasranamas prompted great masters of light and learning like Shankaracharya and Bhaskara Rai to write gloss on them.

It was being greatly felt that no exhaustive explanations were available on the Bhavani Sahasra-nāma, its unsurpassed popularity, specially in Kashmir notwithstanding.

Prof. Kamal, equipped with wide knowledge, sustained study, long experience and command over Sanskrit and English has taken up the challenge. During his stay at Chandigarh, he has often visited me for consultations on a number of linguistic, philosophic and Tantric points of different names. His expositions are exhaustive and the style very lucid.

I congratulate Prof. Kamal for carrying on the great Kashmirian tradition of Indological contribution. I wish his venture a grand success and a happy long life to him.

22.2.1988. *Shashidhar Sharma*

5. List of the consulted Manuscripts and published editions of the Bhavānīnāmasahasrastutih with abbreviations used.

Bhavānināmasahasrastutih based on the collection of the following material :

MS No. 1 Belongs to Pandit Maheshvar Razdan
MS No. 2 Belongs to Mahāmahopādhyāya Mukunda Rām Shāstri

Published Editions :

PE 3	Delhi Edition 1982 A.D.
PE 4	Venkateśvara, Bombay. Samvat 1978 (About 1920 A.D.)
PE 5	Corrected by Pandit Kesava Bhatt Jyotishi 1937 A.D.
PE 6	Published by Pandit Isvar Kaul & Bros. Srinagar Samvat 1962 (About 1904 A.D.).
PE 7	Devīnamavilāsa by Sahib Kaul. Published by the Research Deptt., Govt. of Jammu & Kashmir 1942 A.D.
PE 8	Published by Kashmir Mercantile Press. Srinagar. Samvat 1990 (1932 A.D.).
PE 9	Published by Pandit Prem Nath Jyotishi. Srinagar.
PE 10	Published by Pandit Sri Kanth Kachru. Krishna Printing Press, Srinagar 1958 A.D.
PE 11	Dharmic Pustak Bhandar, Raghunath Mandir Gate, Jammu (Kashmir). Printed in Mathura (No date given).
MSA 12	Bhavānīsahasranāmastotram. Adyar Library. Madras. (Photocopy in Devanāgri. Lacking coherence).
MS 13	Got from Pandit Udaynath Tiku (Śaradā Script).
PE 14	Urdu Edition (Sri A. K. Wanchoo).
PE 15	Local a mutilated copy.

The 255 titles mentioned in the footnotes include the following abbreviations:—

Ait. Up.	Aitareya Upanisad
Asta. Sam.	Astavakra Samhita
Bhag. Gita (B.G.)	Bhagavad Gita
Bhav. Sahas.	Bhavani-nama-sahasra-stuti
Bhav. Up.	Bhavanopanisad
Bra. Up.	Brahadaranyakopanisad
Bra. J. Up.	Brahadjabalopanisad
Br. Su.	Brahma Sutra (Sankarabhasya)
Chha. Up.	Chhandogyopanisad
Devi-Bh.	Devi Bhagavat
Dev. M.	Devi Mahatmya
Devi. Vilas (Deninam or D. N. V.)	Devinamavilasa (Sahib Kaul)
Dev. Suk.	Devi Sukta
Devya. Sirs.	Devyatharva Sirsa
Durg. Sapt.	Durga Saptasati
Gau. K.	Gaudapada-karika (Mandukyopanisad)
Gaya. Sahas.	Gayatri Sahasranam (Devi Bhagavat)
Isa. Up.	Isavasyopanisad
Isv. Prat.	Isvarapratyabhijna
Isv. Prat. Vim.	Isvarapratyabhijna Vimarsini
K. R. T.	Kalhana's Rajatarangini
Kat. Up.	Kathopanisad
K. U.	Kausitaki Upanisad
K. S.	Kumarasambhava (Kalidasa)
Kai. Up.	Kaivalyopanisad
Ken. Up.	Kenopanisad
Kul. Tant.	Kularnava Tantra
Lali-Saha.	Lalita Sahasranama
Mai. Up.	Maitreyi Upanisad
M. B. (A. P.)	Mahabharata (Adi Parva)
——(S. P.)	— — — — (Santi Parva)
Mand. Up.	Mandukyopanisad
Mund. (M. U.)	Mundaka Upanisad
N. B. S. (Su)	Narada Bhakti Sutra
Nrsim. Pu. Up.	Nrsimha Purvatapini Upanisad

Nrsm. Ut. Up.	Nrsimha Uttaratapini Upanisad
Panc.	Pancastavi (Dharmacarya)
Samb. Panc.	Sambapancasika
Sve. Up. (S. S. U.)	Svetasvatara Upanisad
Sivas.	Sivastotravali (Utpaladeva)
Siv. Su.	Siva-Sutra (Vasugupta:- Eng. Tr. Jaidev Singh, Hindi Com. Jankinath Kaul)
T. A.	Tantraloka (Abhinavagupta)
— —(Viveka)	— — — — (Jayaratha Com.)
Taitt.	Taittiriyopanisad
Tejobin. Up.	Tejobindupanisad
Uma Sah.	Uma Sahasram (Ganapai Sastri :- Com. Kapali Sastriar)
Vairagya	Vairagya Satakam (Bhartrhari)
Vij. Bh.	Vijnanabhairavam
Val. Ram. Ar. K.	Valmikeya Ramayanam, Aranyakanda
Vis. Pur.	Visnu Purana
Y. S.	Yoga Sutra
Yog. Vasi.	Yoga Vasistha
Yog. Kund. Up.	Yoga Kundalinyopanisad

6. INTRODUCTION

Bhavānīnāmasahasrastutih is a revealed text of *Śakti sādhanā* in Sanskrit, containing one thousand names of *Bhavānī*, the Supreme Goddess. We could even say that it is an index to the subject matter of the *Śakti* doctrine, which is closely related to the *Trika* system of Kashmir *Śaivism*. The two Tantra based doctrines are supplementary to each other. The *Śākta* school holds *Advaita* as the ultimate Reality, in the same strain as do the monistic *Śaiva* of Kashmir and the *Advaita Vedānta* propounded by *Ādi Śaṅkara*. In the *Śākta* doctrine, however, Divine Motherhood predominates.

1. The Mother concept :—

India has survived the ravages of time because of her ancient monuments and culture in the form of philosophical literature and religious beliefs, preserved in the *Vedas* and the *Tantras*. These are, therefore, the sources of knowledge of the Supreme Reality, which on practical realisation, give true solace and eternal joy. Among the many paths, suggested by the *śāstras* for realization of that Truth, sufficient importance has been laid on the path of devotion. The sincere, clear and true devotion lies in the sense of motherhood, which is an undeniable fact. Supreme Power, therefore, is approached and worshipped as Mother.

Śakti is the power of *Śiva*, "which is necessary for creation. God and His power are yet more than creation which He manifests. *Śakti* is said to issue from that which is already *Sakala*, or associated with Śakti".[1] As such *Śakti* is eternal and remains in a subtle state of *Caitanya* during the great dissolution, *pralaya*. During manifestation, *Śakti* emanates in form and assumes different phases. *Śakti* is thus the sovereign power of the trichotomy of manifestation and it is Her grace that brings about emancipation of the soul. She is Supreme Reality, Supreme Love, Supreme Beauty—Tantras call Her *Parā Śakti*, *Cit Śakti* or *Caitanya Śakti*. Realization of this Truth—supreme, sublime and divine—as Mother, is the final Beatitude of life.

Śakti is also termed *Śrī Vidyā*. "In worshipping Her an adept is

---

1. Sir John Woodroffe: Śakti and Śākta p.255.

Śākta at heart, *Śaivite* in outlook and *Vaiṣnavite* in practice".[2] The Divine Hand of this Eternal Energy is everywhere. She is formless and yet She has form. A reconciliation is not only possible but also necessary, as is revealed in the lives of those who have successfully followed the path of Divinity according to this doctrine; say for example, Sri Madhao Joo Dhar, Sri Krishan Joo Kar, Sri Rishi Peer (popularly known as Peer Pandit Pādshāh), Sahib Kaul, Sri Ramakrishna and Sri Aurobindo. Supreme Mother's grace leads *sādhakas* to higher and yet higher levels of perfection.

2. The Background:—

Besides the prehistoric evidences of Aryans being Mother worshippers, the *Vedas* give the appellation *Aditi* for the Prime Mover. To date the twice born meditate on *Gāyatri*, the Divine Mother of trichotomic nature, after daily ablution. The *Tantras* advocate *Śakti* as the origin and source of all that we see. It is through Her grace that the Divine is revealed[3] to the earnest aspirant. This worship of the Mother Goddess prevailed all over the Indian subcontinent from the very early times, traces of which are substantiated as under:

(i) Statues and figurines of the Mother Goddess at Mohanjodaro—prehistoric terracota seal from Harrapa - similar objects unearthed at the prehistoric sites (circa 2750 B.C.) in the Indus Valley.[4]

(ii) *Ṛg-Veda*[5] contains hymns to *Aditi* and the like.

(iii) *Āgamas—Bhavānīnāmasahasra*, a page from *Rudrayāmala Tantra*,[6] became popular among the Kashmiri Pandits who practised *Śakti Upāsanā*.

(iv) *Purānas—Lalitāsahasranāma* and *Devī Māhātmya* are from *Brahmāṇḍa Purāna* and *Mārkāṇḍeya Purāna* respectively.

(v) Existence of a large number of *Śakti Peethas* all over India,

---

2. अन्तः शाक्ताः बहिः शैवाः सभामध्ये तु वैष्णवाः ।
नानारूपधराः कौलाः विचरन्ति महीतले ॥ *Śaivāgama*

3. शैवीमुखमिहोच्यते । Vijñānabhairava.

4. cf. The Śakti Peethas by D.C. Sircar p.101.

5. Circa 1400 B.C. to 1000 B.C.

6. *Parātrīśikā* and *Vijñānabhairava*, the two important works relating to Kashmir Śaivism, also are from this Tantra.

among which *Śāradā*,[7] *Trisandhyā*[8] and other *Peethas* exist in Kashmir. The popular *Kuladevis* of the Kashmiri Pandits have from very early times been Rājñā, Śārikā, Bhavānī, Jvālā, Śāradā and Tripurasundarī.[9]

(vi) M.A. Stein remarks: "worship of Mothers in the *Tantra* ritual played great part in Kashmir from ancient times".[10]

3. Stotra Literature :—

The Tantras have the same authority and antiquity as the Vedas. Both advocate philosophical ideas and religious thought. Both also contain hymnal songs and eulogies which are recited with devotion to respective deities. This is done for soothing one's turbulent mind, which may lead to the attainment of final beatitude and eternal peace. *Purānas* also present a large number of such hymns and garlands of divine names, which relate to different deities like *Ganapati*, *Sūrya*, *Śiva*, *Śakti*, *Viṣnu*. The *stotra* literature in Sanskrit is, in fact, so vast that a proper count can hardly be made.

The ancient *Ṛśis Agstya*, *Śuka*, *Gaudapāda*, *Śaṇkarācārya*, *Vidyāranya* were devout *śāktas*.

4. Bhavānīnāmasahasra and its source :—

Bhavānīnāmasahasra is an important *Śākta-stava* which has as much prominence for the Kashmiri Pandits as *Lalitāsahasranāma* has for the peninsular India. This eulogy to *Bhavānī* comprises a thousand names which depict the very nature, characteristic and causation of the Primordial Mover. Its source is the ancient *Rudra-yāmala-Tantra*, which is "amongst the eight numerically equal groups of the sixty-four non-dualistic Tantras".[11] This is evident from the colophon of this book.[12]

5. Theme of the book :—

In the prefatory statement of the *Bhavānīnāmasahasra* itself the

---

7. vide *Brhat Nīla Tantra* etc.
8. vide Jñanārnava Tantra.
9. Reference is made to the existing stotras glorifying these deities.
10. Kalhana's Rajatarangini (A. Stein): Note to verse 122, Bk. I.
11. Abhinavagupta—An Historical & Philosophical study by K.C. Pandey p.44.
12. *iti Śrī Rudrayāmale Tantre Nandikeśvara samvāde mahā prabhāvo Bhavānīnāmasahasrastavarājah sampūrnah.*

scene is laid on the Mount Kailāsa,[13] the charming abode of *Śiva* In that romantic scenery, one day, Lord Śiva during his unwavered meditation, was approached by His attendant-in-chief, *Nandikeś vara* or simply called *Nandī*. Offering a hymn[14] of glorification he implored Lord Śiva to take him into confidence and reveal to him the object of His deep contemplation. *Śiva* got pleased and revealed[15] the glory of His consort *Pārvatī*, describing Her form, foot to the crown, depicting Her Universal Glory in the manifestation of Her *Vidyā* and *Avidyā* aspects. Thus the holy formula of the thousand gracious names was given as a favour to *Nandikeśvara*. Therefore this *śāstra* is called *Nandi Vidyā*.[16] The names sung and recited with earnest devotion to the Divine Mother, bring prosperity and proficiency towards emancipation.

To ascertain the site of the scene according to the prefatory statement of the book, it is important to give (a) the geographic data, (b) justification of the view interpreted and (c) the symbolic value of the Mount *Kailāsa*:

(a) *Mānsarovara* is at the foot of the Mount *Kailāsa* in Tibet. Lord *Śiva* is said to dwell on the towering peak of the Mount which rises to the north-west of the sacred lake from amongst the purple ranges of the lower Kāngri mountains. The abode of *Śiva* is described in the *Tantras*[17] and the *Purānas*[18] to be charming with lasting glory and supreme beauty.

(b) According to *Nīlamata Purāna*[19], "all the sacred places (Tirthas) which exist on this earth, are there" (in Kashmir); Haramukha Peak (*Haramukuṭa*) which is popularly known in Kashmir as *Śiva's* diadem';[20] may be taken to be the Mount *Kailāsa*, as the description in the book is peculiar to Kashmir. This finds relevance with the site of "*Uttaramānasa*, which is believed to be the source of *Haramukuṭagaṅgā*,[21] which lies at the foot of the north eastern glacier of

13. *Kailāsaśikhare ramye* ... ... Prologue Ver.6.
14. cf. *Devīnāmavilāsa* Canto II.
15. *ibid.* canto IV.
16. Ref. Lali. Sahas. verse 141 or name 733.
17. *Devīnāmavilāsa*, canto I.
18. *Skanda Purāna*, *Sūta Samhitā*, *Jñāna-Yoga Khanda* I.
19. Verse 17.
20. Ancient Geography of Kashmir — M.A. Stein (K.RT.Vol.II) p.407.
21. Kashmiris call it Gangabal.

the *Haramukuṭa* and along the *Tirthas* of *Nandikṣetra* [22] At a short distance below the *Gangabal* lake, also called *Uttaragangā*,[23] there exists another lake called *Nund-kol*. The inner portion of this lake with blue water (*Kāla-Śiva*) marks the place where *Śiva* sat in meditation and the outer portion having light green water represents the place of *Nandi* (*Nund*). *Nandi*, the son of a Brahman named *Śilāda*, is said to have performed penance to propitiate *Śiva* at this place.[24] *Śiva* made this permanent abode by the side of His faithful attendant, *Nandin*, who is believed to have received the formula of the thousand names there. Thus the *Haramukha* may conveniently be called the *Kailāsa* of Kashmir.

(c) *Śākta* works are characterised by symbolism. *Śiva* dwells wheresoever His worshipper, versed in *Kula-tattva*, abides and His mystic mount is to be sought at the *sahasrāra* in the body of every human being. "This is called *Kailāsa*, the *Kula* and the seat of *Akula*, where the Lord of lords (*Śiva*) in the form of *Bindu* resides."[25] The whole range of the mystical wheels (*Ṣaṭ Cakras*) in a body, is called *Kula*. *Sahasrāra* is *Akula*. "Meditation on the letters (*Matṛikās*) and the *Śrī Cakra* are one, called *Kailāsa Prastara*.[26] It is here that the *Jiva*, earnest for liberation, is represented by *Nandikeśvara*, who approaches *Śiva* (*Paramātmā*) for divine union or final absorption (*Mokṣa*).

6. The Purpose:—

The power of consciousness called *Caitanya Śakti* is not, a separate entity from *Śiva*, the Supreme consciousness. "That is beyond the power of thinking and speech."[27] It is through attributes that the power of concentration on the Absolute is developed.

---

22. *Nilamata Purāna* (Ved Ghai) Vol. I, p.25; also K.R.T. (Stein) I.36.
23. K.R.T. Vol. II p.407.
24. Nilamata v.v.1061-1131, see detail.
25. *Tripurasāra*.
26. *Sanandana Samhitā—Kailāsa* and *Śrī Cakra* represent one and the same Reality.
27. यतो वाचो निवर्तन्ते अप्राप्य मनसा सह। *Taitt. Up.* 2.4.1.
    नैव वाचा न मनसा। *Kat. Up.* 6.12.

The attributes of that Divine Power, *Caitanya Śakti* or *Cit Śakti* are so innumerable that it is difficult to conceive or express their meaning. There are, however, *Śatanāmas* and *Sahasranāmas* or the formulae through which the Divine Qualities of Mother Goddess are esoterically revealed to the intelligent and graced to the aspirant of intense devotion and love. This is the purpose of the *Bhavānīnāmasahasra*. *Śiva* Himself names it "*Stavarāja*", the chief among hymns. Symbolic meanings are unavoidable in the hymns of the *Śākta* tradition. This *Stutih* is therefore called *Rahasya Śāstra* as is disclosed by *Śiva* to His beloved disciple *Nandikeśvara*. This secret knowledge was kept reserved by *Śiva* even from His son, *Skanda*.[28]

7. The published editions of the book

The *Bhavānīnāmasahasra* was perhaps first published in 1920 A.D. at Bombay and was limited to Kashmir. Before this there existed *Śārada* manuscript copies in almost all Kashmiri Pandit homes for daily recitation. It was later published in different forms from time to time in Devanāgri script. I have consulted a dozen of the published editions and three MSS in *Śāradā* script and one Ms copy was purchased from Adyar Library, Madras.

The book has not been translated into any language of the world so far. There, however, emerged in the 17th century A.D. an erudite Kashmiri Brahman devotee Paṇdit Sahib Kaul by name, who composed Sanskrit verses, giving poetical exposition of all the Names besides his poetic narration of the situation and the site of the *Kailāsa*. This work is named *Devināmavilāsa*, and was published by the Research Deptt. of the J & K Govt. in 1942 on the basis of an old manuscript. This book has correct text though mistakes somehow crept into the later published editions. There are different versions, as such, of the text. We have adopted the acceptable readings after consulting Sahib Kaul's text. *Devanāgri* characters are transliterated according to the International Congress Orientalist's Scheme, generally acknowledged to be rational and satisfactory.

8. Motivation :—

Sri Ramakrishna Ashrama, Srinagar desired that a correct edition of the book with relevant interpretation of the *Bhavāni's*

28. स्कन्दस्यापि च यद्गोप्यं रहस्य कथयामि तत्।
Bhav. Sahas. Prefatory verse 11.

sacred names be brought out to be placed in the hands of the devotees. After deliberation it was decided that an elaborate commentary in English should be prepared for the English knowing people in general and *Śākti Sādhakas* in particular. I was asked to embark upon the work. I gladly took up the challenge thinking it the will of Divine Mother. The plan was made and the project was completed in about three years.

9. *Relevance of the book:—*

Śiva is not within the knowledge of anyone. *Śakti* is supremely devoted to Him and active in revealing Him to the devotee. *Bhavānī nāmasahasra* is declared to be the means of attaining the favour of the Mother Goddess for the realization of Absolute Truth. With the help of this practical text, a *Sādhana Śāstra*, the discerning man knows that whatever he senses, is the power and glory of the Supreme Divinity. One has to become conscious of the Primordial Power evolving itself into the glorious varieties of the sentient and insentient, abounding in Nature. Among the thousand names of *Bhavānī* some are the names of solid objects as the names of birds, animals, plants, rivers and many such things. But they are not just adjectives or pronouns. Their relevance is expounded by showing the universal character of the Mother *Bhavānī*. The names depict the potency of the Supreme Deity on earth and beyond. Each name is, therefore, a *mantra* in itself, and the *Tantra* calls it *Rahasya Vidyā*, the secret knowledge, which may be divulged in tradition alone.

The translation in certain places may seem unnatural to the idiom of the English language. Attempt has been made to echo the shades of sound in the original. The commentary has been supported with the sacred authority. Equivalent quotations and necessary information are given in footnotes. Certain names found repeated in the list (see appendix 1), are explained in different but appropriate interpretations, in the light of *Ādi Śankara's* Sanskrit commentary of *Viṣnusahasranāma*. The *Nāmāvalī* and the name index have been given at the end.

A list of about a hundred names found similar to those occuring in the *Lalitāsahasranāma* and *Gāyatrī Tantra* (*Gāyatrī Sahasranāma* of *Devī Bhāgavata*) is given in appendix II. Similar names have also been noticed in the eulogies to *Śārikā, Rājñā, Jvālā* and the like. This appears to be a usual feature in the *stotra* literature. References are quoted from over two hundred authentic books. Repetitions at certain places were unavoidable.

If the work gives a fraction of solace and satisfaction to a seeker, I shall think myself amply rewarded.

Srimat Swami Ranganathananda, the doyen of spiritual dissemination of the Ramakrishna Order, visited this Ashrama in July 1986 and reading the manuscript in its initial stage lauded the effort. His encouragement and blessings sustained the project to its completion.

10. *Acknowledgments*:—

I stand beholden to Pandit Raghunath Kokilah, an acclaimed devotee of Mother *Bhavānī* and traditional *Śakta Sādhaka* among the Kashmiri Pandits of the present time. He did not hesitate in divulging intricate secrets pertaining to Kashmir *Śakta* Thought. During the consultations he, at times, fell into ecstasy; when, on request, he explained certain names to me. I am thankful to his valuable suggestion and appreciation.

Deep gratitude is expressed to Dr. Shashidhar Sharma of Panjab University who received me with an open and loving heart for consultations and guidance. I had the benefit of discussing with him a number of the Divine Names with advantage, during my stay in Chandigarh last year. He lauded the effort.

I have no words to express my gratefulness to Sri M.P. Pandit of Sri Aurobindo Ashrama, who readily agreed to read the manuscript and write a Foreword to the book.

I express my deep sense of gratitude to the Secretary, Sri Ramakrishna Ashrama, Srinagar (Kashmir) for his kind persuasion in taking up the work, for providing me with all possible facilities and for encouraging me in this endeavour.

My thanks are due to the friends who helped me in revising the typed manuscript and made valuable suggestions.

The press copy could not have been prepared so soon without the voluntary help of Anupam Kaul, who, not only typed the whole matter very efficiently but also copied the Sanskrit Text and the quotations in *Devanāgari* script in his beautiful hand. He also revised certain portions of the book. I seek *Bhavānī's* blessings for his long life, prosperity and honest service.

Blessings are craved for my daughter Dr. Advaitavadini, who prepared the alphabetical index.

In the end I express gratitude to the editors and authors whose different texts and independent works have helped me in establishing the interpreted meaning of the Divine Names.

April 13, 1989. *Jankinath Kaul*

Bhavānīnāmasahasrastutiḥ

Text for daily recitation/chanting.

7.I–IV.

I. PRELIMINARY PREPARATION

Certain preliminaries have to be observed before one proceeds with the recital of *Bhavānīnāmasahasrastutiḥ*, along with its introductory (and concluding) parts. These make the recital effective.

First, the aspirant has to purify himself. This is done with *snāna*, *ācamanam* and *āsana-prāṇāyāma*.

a. A good bath (*snāna*) in clean water is for external purification. In case of ill health or other reasons, the whole body should be slowly rubbed with a towel after drenching in luke-warm water and squeezing it while repeating the pet mantras which may be Vedic or Tantric.
b. Sipping of water (*ācamanam*) is for *tattva śuddhi*, purification of the three principles, *ātmā*, *vidyā* and *Śiva*, as:

   i. *Ātma tattvam śodhayāmi namāḥ.*
   ii. *Vidyā tattvam śodhayāmi namāḥ.*
   iii. *Śiva tattvam śodhayami namāḥ.*
   iv. *Sarva tattvam śodhayami namāḥ.*

   Reciting the *tattva mantras* the aspirant has to sip water in the palm of his right hand, each time.

   The first three mantras denote the self (Existence or *Sat*), knowledge (consciousness or *cit*) and *Śiva* (Bliss or *ānanda*). The fourth mantra stands for the transcendence of the first three principles called *Turya*.
c. *Āsana* and *Prāṇāyāma* are for internal purification.

Āsana[1] means sitting in a posture which is most convenient physically and helps the body to acquire the sustained poise. Positions of the back (spine), neck and head must remain straight. *Padmāsana* or *Siddhāsana* are generally recommended by experts. The seat as advised in the Gitā may be firmly fixed in a calm and clean place, neither too high nor too low, having spread over it the reeds of *Kuśa* grass (*Dūrva* or *Dharba*), a deer skin and a silk cloth one over the other.[1]

---

1. शुचौ देशे प्रतिष्ठाप्य स्थिरमासनमात्मनः

Bhag. Gītā

2. *Prāṇāyāma* is the regulation of breath. Regular practice of *prāṇāyāma* regulates the activities of the mind. In course of time the mind ultimately falls silent and becomes ready to receive the word of the Divine.

Then follow *saṁkalpa*, the aspirant's solemn resolve on the purpose of the recitation: *Prārthanā*, the invocation to *Gaṇeśa* and Guru, and last of all *Bhutāpasarpana*, driving away the undesirable and obstructive forces of the mind.

After observing these preliminaries recitation of the Text begins.



A painting depicting Swami Vivekananda at the Ksheer Bhawani Temple

II. PROLOGUE AND ASSIGNMENT

ॐ

अथ भवानीनामसहस्रस्तुतिः

ॐ नमो भवान्यै

ॐ शङ्खत्रिशूलशरचापकरां त्रिनेत्रां
तिग्मेतरांशुकलया विलसत्किरीटाम् ।
सिंहस्थितामसुरसिद्धनुतां च दुर्गां
दूर्वानिभां दुरितदुःखहरां नमामि ॥१॥

Prologue to the Eulogy of one thousand names.
Prostrations to Auspicious *Bhavāni.*

1. In an auspicious moment I offer obeisance to three eyed *Durgā*[1] who bears a conch, a trident, a bow and (five) arrows in Her (four) hands; whose diadem shines with the residuary ray of the crescent;[2] who, seated on a lion, is worshipped by accomplished sages; who is pure and sharp (dynamic) like the blades of *Dūrvā*[3] grass, sufficient to remove all sinful pain.

अकुलकुलपतन्ती चक्रमध्ये स्फुरन्ती
मधुरमधुपिवन्ती कण्टकान्भक्षयन्ती ।
दुरितमपहरन्ती साधकान्पोषयन्ती
जयति जगति देवी सुन्दरी क्रीडयन्ती ॥२॥

2. The charming *Devī* is gloriously victorious in Her play—
Descending from transcendence to immanence,[4]

---

1. The name refers to *Śārika*, *Bhavānī*.
2. *Amā Kalā*
3. A kind of fine grass used as a sacred article of worship at *yajña* (*Havan*) and other ritualistic ceremonies. The grass has soft but sharp blades, considered to be possessing germicide property. It must, therefore, have repulsive action against polluting particles.
4. Movement of Divine Energy towards manifestation.

Blooming through the mysterious circles, drinking sweet honey,[1]
Devouring thorns[2]
Averting misfortune[3], and
Supporting *sādhaka-yogis.*[4]

चतुर्भुजामेकवक्त्रां पूर्णेन्दुवदनप्रभाम् ।
खड्गशक्तिधरां देवीं वरदाभयपाणिकाम् ।।३।।
प्रेतसंस्थां महारौद्रीं भुजंगेनोपवीतिनीम् ।
भवानीं कालसंहारबद्धमुद्राविभूषिताम् ।।४।।
जगत्स्थितिकरीं ब्रह्मविष्णुरुद्रादिभिः सुरैः ।
स्तुतां तां परमेशानीं नौम्यहं विघ्नहारिणीम् ।।५।।

3,4,5. I bow to that supreme sovereignty,
Who is praised by *Devas*, *Brahmā*, *Viṣnu*, *Rudra* etc.;
Who gives stability to the worlds and removes obstacles;
Who is Mighty *Durgā*, investitured with a snake[5] and adored with a composed medal[6] for withdrawal of time[7];
Who is *Bhavāni* and whose seat is borne by the five deities called *Pretas*;[8]
Who is one-faced[9], lustrous like the full moon;
Who has four arms, wielding a sword and a spear with the

---

1. Awakening of *Kundalinī* to rise to *sahasrāra* and shower the nectar of immortality.
2. Obstacles in the path of *yoga*.
3. Failure in spiritual *sādhanā*.
4. Granting accomplishment to promising practisers on their way to the final beatitude of self- realization.
5. Symbolizing the energetic *Prāna śakti*.
6. Controlling authority of the aperture in the crown of head through which the soul is said to escape on its leaving the body. This *prānic* centre is called *Brahmarandra*.
7. Becoming one with Infinite self when time has no divisions but Eternity and Bliss.
8. Out of the five glorious deities *Sadāśiva* forms the seat of *Tripurasundarī* and *Brahmā*. *Viṣnu*, *Rudra* and *Īśvara* are Her palanquin bearers. As they owe their existence to the supreme Deity, they are called *Pretas*.
9. The emblem of oneness of self.

upper two hands[1], and with the two lower hands[2] posing fearlessness and offering an unparalleled boon in *Śivahood.*

ॐ नमो भवान्यै ।।

कैलासशिखरे रम्ये देवदेवं महेश्वरम् ।
ध्यानोपरतमासीनं प्रसन्नमुखपङ्कजम् ।।६।।
सुरासुरशिरोरत्नरञ्जिताङ्घ्रियुगं प्रभुम् ।
प्रणम्य शिरसा नन्दी बद्धाञ्जलिरभाषत ।।७।।

Auspicious Prostrations to *Pārvati Bhavāni*

6,7. *Śiva*, the Lord of lords, sitting in meditation on the summit of *Kailāsa* mountain, abounding in charming scenery: his lotus like beautiful face, blushing with joy and feet, reflecting the colourful light of the crown jewels of the prostrating *Devas* and *Asuras*; was approached with a request by *Nandi*, with folded hands and bowed head.

श्रीनन्दिकेश्वर उवाच ।।

देवदेव जगन्नाथ संशयोस्ति महान्मम ।
रहस्यमेकमिच्छामि प्रष्टुं त्वां भक्तवत्सलम्[3] ।।८।।

Sri Nandikeśvara said:

8. O Lord of lords! O Master of the universe! A great doubt rises in my mind. O Lover of Thy devotees! I desire to ask what may be a secret.[4]

देवतायास्त्वया कस्याः स्तोत्रमेतद्दिवानिशम् ।
पठ्यतेऽविरतं नाथ ! त्वत्तः किमपरं परम् ।।९।।

---

1. Powers of destruction.
2. Powers of protection.
3. Alternate reading is भक्तिवत्सल in PE-3, PE-5, PE-6, PE-8.
4. I implore you to take me into confidence as to the object of thy contemplation.

9. O Lord! who is that Deity whose hymn thou art singing continuously day and night? Is there a higher deity than Thy Glorious Self?

इति पृष्टस्तदा देवो नन्दिकेन जगद्गुरुः ।
प्रोवाच भगवानेको विकसन्नेत्रपङ्कजः ॥१०॥

10. After the question was put forward, self-effulgent *Śiva*, Master of the universe, one without the second, opened His lotus eyes and said :

श्रीभगवानुवाच ॥
साधु साधु गणश्रेष्ठ पृष्टवानसि मां च यत् ।
स्कन्दस्यापि च यद्गोप्यं रहस्यं कथयामि तत् ॥११॥

Bhagavān said:

11. O! the best among my attendants! It is excellent of you to have asked this question. I am now speaking to you the secret that was kept from even my son, *Skanda*.

पुरा कल्पक्षये लोकान्सिसृक्षुर्मूढचेतसा ।
गुणत्रयमयी शक्तिर्मूलप्रकृतिसंज्ञिता ॥१२॥
तस्यामहं समुत्पन्नस्तत्त्वैस्तैर्महदादिभिः ।
चेतनेति ततः शक्तिर्मां काप्यालिङ्ग्य तस्थुषी ॥१३॥

12,13. In former times, after universal destruction, *Mūlaprakṛti*,[1] the personified will of the supreme spirit in the creation,[2] consisting of the essential three qualities, desired to manifest. In Her, I produced the *Tattvas*[3], and evolved through *Mahat*[4] etc. into dual consciousness, which in an unknown way stayed encircling me.[5]

---

1. The seed form of the universe.
2. Identified with *Māyā* or delusion.
3. Thirty six categories of *Śaiva-Śākta* systems.
4. Balanced harmony of the three *gunas*.
5. cf. मयाध्यक्षेण प्रकृतिः सूयते सचराचरम्
   हेतुनानेन कौन्तेय जगद्विपरिवर्तते ॥ B.G. IX.10
   'Because of My proximity *Prakṛti* produces all this, the animate and the inanimate; the world, therefore, revolves, O son of Kunti'.

हेतुः संकल्पजालस्य मनोधिष्ठायिनी शुभा ।
इच्छेति परमा शक्तिरुन्मिमील ततः परम् ॥१४॥

14. Thereafter, the Supreme Power as volition in the process of its unfoldment, established itself as the light/lustre of mind[1], the cause of the web of thought process.

ततो वागिति विख्याता शक्तिः शब्दमयी परा ।
प्रादुरासीज्जगन्माता वेदमाता सरस्वती ॥१५॥
ब्राह्मी च वैष्णवी रौद्री कौमारी पार्वती शिवा ।
सिद्धिदा बुद्धिदा शान्ता सर्वमङ्गलदायिनी ॥१६॥

15,16. Then the Supreme *Śakti*, *Parā*, expressing itself through spoken word (*vāk*) came into existence as Mother of the world (*Ādyā Śakti*), Mother of the Vedas (*Gāyatrī*), the seven little Mothers (*Mātṛkas*) viz. *Sarasvatī*, *Brāhmī*, *Vaiṣnavi*, *Raudrī*, *Kaumārī*, *Pārvati* and *Śiva*. The Goddess, as such, confers success, endows one with wisdom and showers peace and prosperity on all.

तयैतत्सृज्यते विश्वमनाधारं च धार्यते ।
तयैतत्पाल्यते सर्वं तस्यामेव प्रलीयते ॥१७॥

17. The universe is created by Her and thus the Infinite projected with adherence to its preservation and dissolution.

अर्चिता प्रणता ध्याता सर्वभावविनिश्चिता ।
आराधिता स्तुता सैव सर्वसिद्धिप्रदायिनी ॥१८॥

18. Worshipped, saluted, meditated upon, prayed and praised, thus ascertained in all conditions (and situations of life) She (*Śarikā Bhagavatī*) grants success in everything undertaken (in right earnest).

तस्या अनुग्रहादेव तामेव स्तुतवानहम् ।
सहस्रैर्नामभिर्दिव्यैस्त्रैलोक्यप्राणिपूजितैः ॥१९॥

---

1. The universe is nothing but the mind manifesting as such only through the potency of *Śiva* or *Brahman*.

19. It is by Her grace that I am praising Her with the Thousand Names. In fact She is worshipped as such by sentient beings of the three worlds.

स्तवेनानेन सन्तुष्टा मामेव प्रविवेश सा ।
तदारभ्य मया प्राप्तमैश्वर्यं पदमुत्तमम् ॥२०॥

20. Being pleased with the singing of this hymn She entered into my being. It is since then that I enjoy this highest state of sovereignty.

तत्प्रभावान्मया सृष्टं जगदेतच्चराचरम् ।
ससुरासुरगन्धर्वयक्षराक्षसमानवम् ॥२१॥
सपन्नगं साब्धिकं च सशैलवनकाननम् ।
सराशिग्रहनक्षत्रं पंचभूतगुणान्वितम् ॥२२॥

21,22. With Her splendour I created this universe, animate as well as inanimate. This includes *Devas* (immortals), *Asuras* (demons), *Gandharvas* (celestial musicians), *Yakṣas* (demigods, the attendants of *Kubera*), *Rakṣasas* (evil spirits) and *Mānavas* (human beings) along with creeping animals, the oceans, the mountains and forests, the zodiac, the planets and the stars, all that is of the characteristic of the five elements.

नन्दिन्नामसहस्रेण स्तवेनानेन सर्वदा ।
स्तुवे परापरां शक्तिं ममानुग्रहकारिणीम् ॥२३॥

23. O Nandi! With this hymn of thousand names, I always pray to Supreme *Śakti*, who is both transcendent and immanent and ever full with grace for me.

इत्युक्तोपरतं देवं चराचरगुरुं विभुम् ।
प्रणम्य शिरसा नन्दी प्रोवाच परमेश्वरम् ॥२४॥

24. Thus, having said this, *Śiva*, the self-effulgent and all powerful preceptor of this moving and unmoving universe, stopped. *Nandī*, with bowed head paying obeisance to the Great Lord, said.

श्रीनन्दिकेश्वर उवाच ॥

भगवन्देवदेवेश लोकनाथ जगत्पते ।
भक्तोऽस्मि तव दासोऽस्मि प्रसादः क्रियतां मयि ॥२५॥
देव्याः स्तवमिमं पुण्यं दुर्लभं यत्सुरैरपि ।
श्रोतुमिच्छाम्यहं देव प्रभावमपि चास्य तु ॥२६॥

25,26. O Glorious one! Lord of lords! O Master of the worlds and Supreme sovereign of the Universe! I am Thy devotee. I am Thy servant. Kindly do me this favour. I want to listen to the virtuous hymn of the Goddess. Verily this is difficult even for gods to obtain. O Lord! Kindly tell me its efficacy as well.

श्रीभगवानुवाच ॥

शृणु नन्दिन्महाभाग स्तवराजमिमं शुभम् ।
सहस्रैर्नामभिर्दिव्यैः सिद्धिदं सुखमोक्षदम् ॥२७॥

Śri Bhagavān said

27. O highly virtuous *Nandi*! listen to this most auspicious hymn.[1] With (recitation of) the thousand divine names one is granted all accomplishments, true joy and liberation (from birth and death).

शुचिभिः प्रातरुत्थाय पठितव्यं समाहितैः ।
त्रिकालं श्रद्धया युक्तैर्नातः परतरः स्तवः ॥२८॥

28. There is no hymn efficacious higher than this one. The holy (should) recite this with full attention, soon after rising from bed early in the morning. This should be recited three times with unhindered devotion.

अस्य श्रीभवानीनामसहस्रस्तवराजस्य, महादेवऋषिः, अनुष्टुप्छन्दः, आद्या शक्तिः, भगवती भवानी देवता, ह्रीं बीजं, श्रीं शक्तिः, क्लीं कीलकं, आत्मनो वाङ्मनःकायोपार्जितपापनिवारणार्थे, अमुककामना सिद्ध्यर्थे पाठे / होमे विनियोगः ॥

---

1. स्तवराजं, the king of hymns.

Recitation of *Bhavānināmasahasra* (or offering of oblations) is commenced for the accomplishment of a desire and for the removal of sin committed through speech, mind and body. *Mahādeva* is the seer of the eulogium: *Anuṣṭup* is the metre: Primordial Deity (*Śakti*) is the Power: *Bhagavatī Bhavānī* is the presiding deity: *Hṛīm* is the seed mantra and *Klīm* is the *kīlaka*,[1] the pivot on which the whole thing hinges.

Assignment (न्यास) :

Nyāsa is a pledge in which *Mantra* is united with the body, limb by limb. One has to begin to identify oneself with the *mantra* one worships with and that is done by completely surrendering the individuality, the sense of I-ness and my-ness in all parts of one's being. *Mantra* is the sound body of the Deity one worships. This progressive adoption of the process is called *nyāsa*.

अथ करन्यास:

ॐ एकवीरायै अङ्गुष्ठाभ्यां नम:
ॐ महामायायै तर्जनीभ्यां नम:
ॐ पार्वत्यै मध्यमाभ्यां नम:
ॐ गिरीशप्रियायै अनामिकाभ्यां नम:
ॐ गौर्यै कनिष्ठिकाभ्यां नम:
ॐ करालिन्यै करतलकरपृष्ठाभ्यां नम: ।।

Assigning the Hands

First the parts of the Mantra are assigned to the thumb, index finger, middle finger, the fourth and the little fingers of both hands and the front and back of the palms. This is called *karanyāsa*.

---

1. A condition like a pivot, the fulfilment of which furnishes the key to open the hidden secret. The doctrine of *Tantra* suggests that knowledge has to be translated into action; as is said; *jñātvā prārabhya kurvīta*. There is a precaution also that even knowing the secret if one does not practise, one perishes, *hyakurvāno vinaśyati*. The ultimate aim of *kīlaka mantra* is to enable the aspirant to surrender his will to the deity and that becomes one with the cosmic will.

अथ षडङ्गन्यासः ॥

ॐ एकवीरायै हृदयाय नमः
ॐ महामायै शिरसे स्वाहा
ॐ पार्वत्यै शिखायै वषट्
ॐ गिरीशप्रियायै कवचायहुम्
ॐ गौर्यै नेत्राभ्यां वौषट्
ॐ करालिन्यै अस्त्रायफट् ॥

Assigning the six limbs

The *sādhaka* places fingers of his both hands on the various parts of the body, heart, head, top, armour, eyes and hair of the head, reciting the appropriate mantras of the parts. This is called *Anga nyāsa*.

प्राणायामः **Prānāyāma**

Prānāyāma is done with the *Gāyatri Prānāyāma Mantra* or *Mula Mantra* of *Bhavāni*. There are many varieties of exercises in *Prānāyāma* to suit the different constitutions, temperaments and purpose of *sādhakas*. Therefore, *Prānāyāma* should be done only under the guidance of a competent Master. "*Prānāyāma* removes all diseases, even incurable diseases, awakens the *Kundalini Śakti* and bestows good health and longevity".[1]

ध्यानम्

अर्धेन्दुमौलिममलाममराभिवन्द्याम-
म्भोजपाशसृणिरक्तकपालहस्ताम् ।
रक्ताङ्गरागरशनाभरणां त्रिनेत्रां
ध्याये शिवस्य वनितां मधुविह्वलाङ्गीम्[2] ॥

ध्यानम् **Meditation**

We meditate on *Durgā*, the three eyed spouse of Lord *Śiva*. Her crown is bedecked with crescent moon and Her girdle is decorat-

1. Ānanda Gītā (p.49) by Swami Sivananda Saraswati, Rishikesh.
2. Alternate reading मदविह्वलांगीम् (PE-4, PE-11) with alarmed limbs due to divine intoxication.

ed with an ornament scented with cosmetics. She is approached with respectful salutations by the immortals. She holds a lotus, a snare, a goad and a skull filled with blood in Her four hands. She appears agitated over the atrocity done to Brahma by the demon Madhu.[1]

बालार्कमण्डलाभासां चतुर्बाहुं त्रिलोचनाम् ।
पाशांकुशशरांश्चापं धारयन्तीं शिवां भजे ।।

Śiva, lustrous like the morning sun, the three eyed deity with four arms, holding a snare, a hook, a bow and arrows in hands, is adored.

ॐ बीजत्रयायै विद्महे, तत्प्रधानायै धीमहि, तन्नः शक्तिः प्रचोदयात् ।।३।।

मूलम् — ॐ श्रीं श्रीं ॐ ॐ ह्रीं श्रीं श्रीं भवानि हुं फट् स्वाहा ।।१०८।।

1. *Madhu* and *Kaitabha*, the two terrible *asuras*, sprung into being from the dirt of *Viṣṇu's* ears.

श्री ईश्वर उवाच

ॐ महाविद्या जगन्माता महालक्ष्मीः शिवप्रिया ।
विष्णुमाया शुभा शान्ता सिद्धा सिद्धसरस्वती ॥१॥
क्षमा कान्तिः प्रभा ज्योत्स्ना पार्वती सर्वमङ्गला ।
हिङ्गुला चण्डिका दान्ता पद्मा लक्ष्मीर्हरिप्रिया ॥२॥
त्रिपुरा नन्दिनी नन्दा सुनन्दा सुरवन्दिता ।
यज्ञविद्या महामाया वेदमाता सुधा धृतिः ॥३॥
प्रीतिर्प्रथा प्रसिद्धा च मृडानी विन्ध्यवासिनी ।
सिद्धविद्या महाशक्तिः पृथ्वी नारदसेविता ॥४॥
पुरुहूतप्रिया कान्ता कामिनी पद्मलोचना ।
प्रह्लादिनी महामाता दुर्गा दुर्गतिनाशिनी ॥५॥
ज्वालामुखी सुगोत्रा च ज्योतिः कुमुदहासिनी ।
दुर्गमा दुर्लभा विद्या स्वर्गतिः पुरवासिनी ॥६॥
अपर्णा शाम्बरीमाया मदिरा मृदुहासिनी ।
कुलवागीश्वरी नित्या नित्यक्लिन्ना कृशोदरी ॥७॥
कामेश्वरी च नीला च भीरुण्डा वह्निवासिनी ।
लम्बोदरी महाकाली विद्याविद्येश्वरी तथा ॥८॥
नरेश्वरी च सत्या च सर्वसौभाग्यवर्धिनी ।
संकर्षणी नारसिंही वैष्णवी च महोदरी ॥९॥
कात्यायनी च चम्पा च सर्वसम्पत्तिकारिणी ।
नारायणी महानिद्रा योगनिद्रा प्रभावती ॥१०॥
प्रज्ञापारमिता प्रज्ञा तारा मधुमती मधुः ।
क्षीरार्णवसुधाहारा कालिका सिंहवाहिनी ॥११॥
ओंकारा वसुधाकारा चेतना कोपनाकृतिः ।
अर्धबिन्दुधरा धारा विश्वमाता कलावती ॥१२॥
पद्मावती सुवस्त्रा च प्रबुद्धा च सरस्वती ।
कुण्डासना जगद्धात्री बुद्धमाता जिनेश्वरी ॥१३॥

जिनमाता जिनेन्द्रा च शारदा हंसवाहना ।
राज्यलक्ष्मीर्वषट्कारा सुधाकारा सुधात्मिका ॥१४॥
राजनीतिस्त्रयी वार्ता दण्डनीतिः क्रियावती ।
सद्भूतिस्तारिणी श्रद्धा सद्गतिः सत्परायणा ॥१५॥
सिन्धुर्मन्दाकिनी गंगा यमुना च सरस्वती ।
गोदावरी विपाशा च कावेरी च शतद्रुका ॥१६॥
सरयूश्चन्द्रभागा च कौशिकी गण्डकी शुचिः ।
नर्मदा कर्मनाशा च चर्मण्वत्यथदेविका ॥१७॥
वेत्रवती वितस्ता च वरदा नरवाहना ।
सती पतिव्रता साध्वी सुचक्षुः कुण्डवासिनी ॥१८॥
एकचक्षुः सहस्राक्षी सुश्रोणिर्भगमालिनी ।
सेना श्रेणिः पताका च सुव्यूहा युद्धकांक्षिणी ॥१९॥
पताकिनी दयारम्भा विपञ्चीपञ्चमप्रिया ।
परापरकलाकान्ता त्रिशक्तिर्मोक्षदायिनी ॥२०॥
ऐन्द्री माहेश्वरी ब्राह्मी कौमारी कुलवासिनी ।
इच्छा भगवती शक्तिः कामधेनुः कृपावती ॥२१॥
वज्रायुधा वज्रहस्ता चण्डी चण्डपराक्रमा ।
गौरी सुवर्णवर्णा च स्थितिसंहारकारिणी ॥२२॥
एकानेका महेज्या च शतबाहुर्महाभुजा ।
भुजङ्गभूषणा भूषा षट्चक्रक्रमवासिनी ॥२३॥
षट्चक्रभेदिनी श्यामा कायस्था कायवर्जिता ।
सुस्मिता सुमुखी क्षामा मूलप्रकृतिरीश्वरी ॥२४॥
अजा च बहुवर्णा च पुरुषार्थप्रवर्तिनी ।
रक्ता नीला सिता श्यामा कृष्णा पीता च कर्बुरा ॥२५॥
क्षुधा तृष्णा जरावृद्धा तरुणी करुणालया ।
कला काष्टा मुहूर्ता च निमेषा कालरूपिणी ॥२६॥
सुकर्णरसना नासा चक्षुः स्पर्शवती रसा ।
गन्धप्रिया सुगन्धा च सुस्पर्शा च मनोगतिः ॥२७॥
मृगनाभिर्मृगाक्षी च कर्पूरामोदधारिणी ।
पद्मयोनिः सुकेशी च सुलिङ्गा भगरूपिणी ॥२८॥

योनिमुद्रा महामुद्रा खेचरी खगगामिनी।
मधुश्रीर्माधवीवल्ली मधुमत्ता मदोद्धता ॥२९॥
मातङ्गी शुकहस्ता च पुष्पबाणेक्षचापिनी।
रक्ताम्बरधरा क्षीबा रक्तपुष्पावतंसिनी ॥३०॥
शुभ्राम्बरधरा धीरा महाश्वेता वसुप्रिया।
सुवेणिः पद्महस्ता च मुक्ताहारविभूषणा ॥३१॥
कर्पूरामोदनिःश्वासा पद्मिनी पद्ममन्दिरा।
खड्गिनी चक्रहस्ता च भुसुण्डी परिघायुधा ॥३२॥
चापिनी पाशहस्ता च त्रिशूलवरधारिणी।
सुबाणा शक्तिहस्ता च मयूरवरवाहना ॥३३॥
वरायुधधरा वीरा वीरपानमदोत्कटा।
वसुधा वसुधारा च जया शाकम्भरी शिवा ॥३४॥
विजया च जयन्ती च सुस्तनी शत्रुनाशिनी।
अन्तर्वत्नी वेदशक्तिर्वरदा वरधारिणी ॥३५॥
शीतला च सुशीला च बालग्रहविनाशिनी।
कुमारी च सुपर्वा च कामाख्या कामवन्दिता ॥३६॥
जालन्धरधराऽनन्ता कामरूपनिवासिनी।
कामबीजवती सत्या सत्यधर्मपरायणा ॥३७॥
स्थूलमार्गस्थिता सूक्ष्मा सूक्ष्मबुद्धिप्रबोधिनी।
षट्कोणा च त्रिकोणा च त्रिनेत्रा त्रिपुरसुन्दरी ॥३८॥
वृषप्रिया वृषारूढा महिषासुरघातिनी।
सुम्भदर्पहरा दीप्ता दीप्तपावकसन्निभा ॥३९॥
कपालभूषणा काली कपालमालभारिणी।
कपालकुण्डला दीर्घा शिवादूती घनध्वनिः ॥४०॥
सिद्धिदा बुद्धिदा नित्या सत्यमार्गप्रबोधिनी।
कम्बुग्रीवा वसुमती छत्रच्छायाकृतालया ॥४१॥
जगद्गर्भा कुण्डलिनी भुजगाकारशायिनी।
प्रोल्लसत्सप्तपद्मा च नाभिनालमृणालिनी ॥४२॥
मूलाधारा निराकारा वह्निकुण्डकृतालया।
वायुकुण्डसुखासीना निराधारा निराश्रया ॥४३॥

श्वासोच्छ्वासगतिर्जीवा ग्राहिणी वह्निसंश्रया ।
वह्नितन्तुसमुत्थाना षड्रसास्वादलोलुपा ।।४४।।
तपस्विनी तपःसिद्धिः तापसी च तपः प्रिया ।
तपोनिष्ठा तपोयुक्ता तपसः सिद्धिदायिनी ।।४५।।
सप्तधातुमयीमूर्तिः सप्तधात्वन्तराश्रया ।
देहपुष्टिर्मनस्तुष्टिरन्नपुष्टिर्बलोद्धता ।।४६।।
ओषधिर्वैद्यमाता च द्रव्यशक्तिः प्रभाविनी ।
वैद्या वैद्यचिकित्सा च सुपथ्या रोगनाशिनी ।।४७।।
मृगया मृगमांसादा मृगत्वङ्मृगलोचना ।
वागुरा बन्धरूपा च वधरूपा वधोद्धता ।।४८।।
बन्दी बन्दिस्तुताकारा काराबन्धविमोचनी ।
शृङ्खला खलहा विद्युद्दृढबन्धविमोचनी ।।४९।।
अम्बिकाऽम्बालिकाचाम्बा स्वक्षा साधुजनार्चिता ।
कौलिकी कुलविद्या च सुकुला कुलपूजिता ।।५०।।
कालचक्रभ्रमा भ्रान्ता विभ्रमा भ्रमनाशिनी ।
वात्याली मेघमाला च सुवृष्टिः सस्यवर्द्धिनी ।।५१।।
अकारा च इकारा च उकारैकाररूपिणी ।
ह्रींकारी बीजरूपा च क्लींकाराम्बरवासिनी ।।५२।।
सर्वाक्षरमयीशक्तिरक्षरा वर्णमालिनी ।
सिन्दूरारुणवक्त्रा च सिन्दूरतिलकप्रिया ।।५३।।
वश्या च वश्यबीजा च लोकवश्यविभाविनी ।
नृपवश्या नृपैःसेव्या नृपवश्यकरी क्रिया[१] ।।५४।।
महिषी नृपमान्या च नृमान्या नृपनन्दिनी ।
नृपधर्ममयी धन्या धनधान्यविवर्द्धिनी ।।५५।।
चतुर्वर्णमयीमूर्तिश्चतुर्वर्णैश्चपूजिता ।
सर्वधर्ममयीसिद्धिश्चतुराश्रमवासिनी ।।५६।।
ब्रह्मणी क्षत्रिया वैश्या शूद्राचावरवर्णजा ।
वेदमार्गरता यज्ञा वेदविश्वविभाविनी ।।५७।।

[१] पाठान्तर–प्रिया

अस्त्रशस्त्रमयीविद्या वरशस्त्रास्त्रधारिणी ।
सुमेधा सत्यमेधा च भद्रकाल्यऽपराजिता ॥५८॥
गायत्री सत्कृतिः सन्ध्या सावित्री त्रिपदाश्रया ।
त्रिसन्ध्या त्रिपदी धात्री सुपर्वा सामगायनी ॥५९॥
पाञ्चाली बालिका बाला बालक्रीडा सनातनी ।
गर्भाधारधरा शून्या गर्भाशयनिवासिनी ॥६०॥
सुरारिघातिनीकृत्या पूतना च तिलोत्तमा ।
लज्जा रसवती नन्दा भवानी पापनाशिनी ॥६१॥
पट्टाम्बरधरा गीतिः सुगीतिर्ज्ञानलोचना ।
सप्तस्वरमयीतन्त्री षड्जमध्यमधैवता ॥६२॥
मूर्च्छनाग्रामसंस्थाना स्वस्था स्वस्थानवासिनी ।
अट्टाट्टहासिनी प्रेता प्रेतासननिवासिनी ॥६३॥
नृत्तगीतप्रियाऽकामा तुष्टिदा पुष्टिदाक्षया ।
निष्ठा सत्यप्रिया प्रज्ञा लोकेशी च सुरोत्तमा ॥६४॥
सविषा ज्वालिनी ज्वाला विषमोहार्तिनाशिनी ।
विषारिर्नागदमनी कुरुकुल्लाऽमृतोद्भवा ॥६५॥
भूतभीतिहरारक्षा भूतावेशविनाशिनी ।
रक्षोघ्नी राक्षसी रात्रिर्दीर्घनिद्रा दिवागतिः ॥६६॥
चन्द्रिका चन्द्रकान्तिश्च सूर्यकान्तिर्निशाचरी ।
डाकिनी शाकिनी शिष्या हाकिनी चक्रवाकिनी ॥६७॥
सितासितप्रिया स्वङ्गा सकला वनदेवता ।
गुरुरूपधरा गुर्वी मृत्युर्मारी विशारदा ॥६८॥
महामारी विनिद्रा च तन्द्रा मृत्युविनाशिनी ।
चन्द्रमण्डलसंकाशा चन्द्रमण्डलवासिनी ॥६९॥
अणिमादिगुणोपेता सुस्पृहा कामरूपिणी ।
अष्टसिद्धिप्रदा प्रौढा दुष्टदानवघातिनी ॥७०॥
अनादिनिधनापुष्टिश्चतुर्बाहुश्चतुर्मुखी ।
चतुःसमुद्रशयना चतुर्वर्गफलप्रदा ॥७१॥
काशपुष्पप्रतीकाशा शरत्कुमुदलोचना ।
भूता भव्या भविष्या च शैलजा शैलवासिनी ॥७२॥

वाममार्गरता वामा शिववामाङ्गवासिनी ।
वामाचारप्रिया तुष्टा लोपामुद्रा प्रबोधिनी ॥७३॥
भूतात्मा परमात्मा च भूतभाविविभाविनी ।
मङ्गला च सुशीला च परमार्थप्रबोधिका ॥७४॥
दक्षिणा दक्षिणामूर्तिः सुदक्षिणा हरिप्रिया ।
योगिनी योगयुक्ता च योगाङ्गा ध्यानशालिनी ॥७५॥
योगपट्टधरा मुक्ता मुक्तानां परमागतिः ।
नारसिंही सुजन्मा च त्रिवर्गफलदायिनी ॥७६॥
धर्मदा धनदा चैव कामदा मोक्षदा द्युतिः ।
साक्षिणी क्षणदा दक्षा दक्षजा कोटिरूपिणी ॥७७॥
क्रतुः कात्यायनी स्वच्छा स्वच्छन्दा च कविप्रिया ।
सत्यागमा बहिःस्था च काव्यशक्तिः कवित्वदा ॥७८॥
मेनापुत्री सतीमाता मैनाकभगिनी तडित् ।
सौदामिनी स्वधामा च सुधामा धामशालिनी ॥७९॥
सौभाग्यदायिनीद्यौश्च सुभगा द्युतिवर्द्धिनी ।
श्रीः कृत्तिवसना चैव कङ्काली कलिनाशिनी ॥८०॥
रक्तबीजवधोद्दृप्ता सुतन्तुर्बीजसन्ततिः ।
जगज्जीवा जगद्बीजा जगत्त्रयहितैषिणी ॥८१॥
चामीकररुचिश्चान्द्रीसाक्षयाषोडशीकला ।
यत्तत्पदानुबन्धा च यक्षिणी धनदार्चिता ॥८२॥
चित्रिणी चित्रमाया च विचित्रा भुवनेश्वरी ।
चामुण्डा मुण्डहस्ता च चण्डमुण्डवधोद्धुरा ॥८३॥
अष्टम्येकादशी पूर्णा नवमी च चतुर्दशी ।
अमा कलशहस्ता च पूर्णकुम्भधरा धरा ॥८४॥
अभीरुर्भैरवी भीमा भीरा त्रिपुरभैरवी ।
महारुण्डा च रौद्री च महाभैरवपूजिता ॥८५॥
निर्मुण्डा हस्तिनी चण्डा करालदशनानना ।
कराला विकराला च घोरघुर्घुरनादिनी ॥८६॥
रक्तदन्तोर्ध्वकेशी च बन्धूककुसुमारुणा ।
कादम्बरी पटासा च काश्मीरी कुंकुमप्रिया ॥८७॥

क्षान्तिर्बहुसुवर्णा च रतिर्बहुसुवर्णदा।
मातङ्गिनी वरारोहा मत्तमातङ्गगामिनी ॥८८॥
हिंसा हंसगतिर्हंसी हंसोज्ज्वलशिरोरुहा।
पूर्णचन्द्रमुखी श्यामा स्मितास्या श्यामकुण्डला ॥८९॥
मषी च लेखिनी लेख्या सुलेखा लेखकप्रिया।
शङ्खिनी शंखहस्ता च जलस्था जलदेवता ॥९०॥
कुरुक्षेत्रावनिः काशी मथुरा काञ्च्यवन्तिका।
अयोध्या द्वारका माया तीर्था तीर्थकरप्रिया ॥९१॥
त्रिपुष्कराऽप्रमेया च कोशस्था कोशवासिनी।
कौशिकी तु कुशावर्ता कौशाम्बी कोशवर्द्धिनी ॥९२॥
कोशदा पद्मकोशाक्षी कुसुमा कुसुमप्रिया।
तोतुला च तुलाकोटिः कूटस्था कोटराश्रया ॥९३॥
स्वयम्भूश्च सुरूपा च स्वरूपा रूपवर्द्धिनी।
तेजस्विनी सुभिक्षा च बलदा बलदायिनी ॥९४॥
महाकोशी महावर्ता बुद्धिः सदसदात्मिका।
महाग्रहहरा सौम्या विशोका शोकनाशिनी ॥९५॥
सात्त्विकी सत्त्वसंस्था च राजसी च रजोवृता।
तामसी च तमोयुक्ता गुणत्रयविभाविनी ॥९६॥
अव्यक्ता व्यक्तरूपा च वेदविद्या च शाम्भवी।
शंकराकल्पिनीकल्पा मनः संकल्पसन्ततिः ॥९७॥
सर्वलोकमयीशक्तिः सर्वश्रवणगोचरा।
सर्वज्ञानवतीवाञ्छा सर्वतत्त्वानुबोधिनी ॥९८॥
जाग्रती च सुषुप्तिश्च स्वप्नावस्था तुरीयका।
त्वरा मन्दगतिर्मन्दा मदिरामोदधारिणी ॥९९॥
पानभूमिः पानपात्रा पानदानकरोद्यता।
आघूर्णारुणनेत्रा च किंचिदव्यक्तभाषिणी ॥१००॥
आशापूरा च दीक्षा च दक्षा दीक्षितपूजिता।
नागवल्ली नागकन्या भोगिनी भोगवल्लभा ॥१०१॥
सर्वशास्त्रवतीविद्या सुस्मृतिर्धर्मवादिनी।
श्रुतिः श्रुतिधरा ज्येष्ठा श्रेष्ठा पातालवासिनी ॥१०२॥

मीमांसा तर्कविद्या च सुभक्तिर्भक्तवत्सला ।
सुनाभिर्यातना जातिर्गम्भीरा भाववर्जिता ॥१०३॥
नागपाशधरामूर्तिरगाधा नागकुण्डला ।
सुचक्रा चक्रमध्यस्था चक्रकोणनिवासिनी ॥१०४॥
सर्वमन्त्रमयीविद्या सर्वमन्त्राक्षरावलिः ।
मधुस्रवा स्रवन्ती च भ्रामरी भ्रमरालका ॥१०५॥
मातृमण्डलमध्यस्था मातृमण्डलवासिनी ।
कुमारजननी क्रूरा सुमुखी ज्वरनाशिनी ॥१०६॥
अतीता विद्यमाना च भाविनी प्रीतिमञ्जरी ।
सर्वसौख्यवतीयुक्तिराहारपरिणामिनी ॥१०७॥
निदानंपञ्चभूतानां भवसागरतारिणी ।
अक्रूरा च ग्रहवती विग्रहा ग्रहवर्जिता ॥१०८॥
रोहिणी भूमिगर्भा च कालभूः कालवर्तिनी ।
कलंकरहितानारी चतुष्षष्टयभिधावती ॥१०९॥
जीर्णा च जीर्णवस्त्रा च नूतना नववल्लभा ।
अरजा च रतिः प्रीतिर्रतिरागविवर्द्धिनी ॥११०॥
पञ्चवातगतिर्भिन्ना पञ्चश्लेष्माशयाधरा ।
पञ्चपित्तवतीशक्तिः पञ्चस्थानविबोधिनी ॥१११॥
उदक्या च वृषस्यन्ती बहिःप्रस्रविणीत्र्यहम् ।
रजःशुक्रधराशक्तिर्जरायुर्गर्भधारिणी ॥११२॥
त्रिकालज्ञा त्रिलिङ्गा च त्रिमूर्तिः त्रिपुरवासिनी ।
अरागा शिवतत्त्वा च कामतत्त्वानुरागिणी ॥११३॥
प्राच्यवाची प्रतीचीदिक् उदीचीदिक् विदिग्दिशाम् ।
अहंकृतिरहंकारा बलिमाया बलिप्रिया ॥११४॥
स्रुकस्रुवा सामिधेनी च सश्रद्धा श्राद्धदेवता ।
माता मातामही तृप्तिः पितृमाता पितामही ॥११५॥
स्नुषा दौहित्रिणी पुत्री पौत्री नप्त्री शिशुप्रिया ।
स्तनदा स्तनधारा च विश्वयोनिः स्तनन्धयी ॥११६॥
शिशूत्सङ्गधरा दोला दोलाक्रीडाभिनन्दिनी ।
उर्वशी कदली केका विशिखा शिखिनर्तिनी ॥११७॥

खट्वाङ्गधारिणी खट्वा बाणपुङ्खानुवर्तिनी।
लक्ष्यप्राप्तिः कलाऽलक्ष्या लक्ष्या च शुभलक्षणा॥११८॥
वर्तिनी सुपथाचारा परिखा च खनिर्वृतिः।
प्राकारवलया वेला मर्यादा च महोदधौ॥११९॥
पोषणीशोषणीशक्तिर्दीर्घकेशी सुलोमशा।
ललिता मांसला तन्वी वेदवेदाङ्गधारिणी॥१२०॥
नरासृक्पानमत्ता च नरमुण्डास्थिभूषणा।
अक्षक्रीडारतिः शारी शारिकाशुकभाषिणी॥१२१॥
शाम्बरी गारुडीविद्या वारुणी वरुणार्चिता।
वाराही मुण्डहस्ता च दंष्ट्रोद्धृतवसुन्धरा॥१२२॥
मीनमूर्तिधरा मूर्ता वदन्या प्रतिमाश्रया।
अमूर्ता निधिरूपा च सालिग्रामशिलाशुचिः॥१२३॥
स्मृतिः संस्काररूपा च सुसंस्कारा च संस्कृतिः।
प्राकृता देशभाषा च गाथा गीतिः प्रहेलिका॥१२४॥
इडा च पिङ्गला पिङ्गा सुषुम्णा सूर्यवाहिनी।
शशिस्रवा च तालुस्था काकिन्यमृतजीविनी॥१२५॥
अणुरूपा बृहद्रूपा लघुरूपा गुरुस्थिरा।
स्थावरा जङ्गमा देवी कृतकर्मफलप्रदा॥१२६॥
विषयाक्रान्तदेहा च निर्विशेषा जितेन्द्रिया।
विश्वरूपा चिदानन्दा परब्रह्मप्रबोधिनी॥१२७॥
निर्विकारा च निर्वैरा विरतिः सत्यवर्धिनी।
पुरुषाज्ञा च भिन्ना च क्षान्तिः कैवल्यदायिनी॥१२८॥
विविक्तसेविनी प्रज्ञाजनयित्री बहुश्रुतिः।
निरीहा च समस्तैका सर्वलोकैकसेविता॥१२९॥
सेवा सेवाप्रिया सेव्या सेवाफलविवर्द्धिनी।
कलौ कल्किप्रिया काली दुष्टम्लेच्छविनाशिनी॥१३०॥
प्रत्यञ्चा च धनुर्यष्टिः खड्गधारा दुरानतिः।
अश्वप्लुतिश्च वल्गा च सृणिः सन्मत्तवारणा॥१३१॥
वीरभूर्वीरमाता च वीरसूर्वीरनन्दिनी।
जयश्रीर्जयदीक्षा च जयदा जयवर्द्धिनी॥१३२॥

सौभाग्यसुभगाकारा सर्वसौभाग्यवर्द्धिनी ।
क्षेमङ्करी सिद्धिरूपा सत्कीर्तिः पथिदेवता ॥१३३॥
सर्वतीर्थमयीमूर्तिः सर्वदेवमयीप्रभा ।
सर्वसिद्धिप्रदाशक्तिः सर्वमङ्गलमङ्गला ॥१३४॥

फलश्रुतिः
CONCLUSION

पुण्यं सहस्रनामेदमम्बाया रुद्रभाषितम् ।
चतुर्वर्गप्रदं सत्यं नन्दिकेन प्रकाशितम् ।।१३५।।

Fruit of recitation of the hymn

135. This hymn of one thousand names of Divine Mother, spoken by *Rudra*, is auspicious and bestows the four ends of human life taken collectively. The hymn is truly brought to light by *Nandikeśvara*.

नातः परतरो मन्त्रो नातः परतरः स्तवः ।
नातः परतरा विद्या तीर्थं नातः परात्परम् ।।१३६।।

136. There is no incantation greater than this; no hymn, no knowledge and no sacred shrine to surpass the fruit incurred by the recitation of this hymn.

ते धन्याः कृतपुण्यास्ते त एव भुवि पूजिताः ।
एकभावं[1] मुदा नित्यं येर्चयन्ति महेश्वरीम् ।।१३७।।
देवतानां देवता या ब्रह्माद्यैर्या च पूजिता ।
भूयात्सा वरदा लोके साधूनां विश्वमंगला ।।१३८।।

137,138. They who worship *Māheśvarī* always with delightful and devoted heart are hailed. They accomplish virtue and are praised in the world. May She, who is the supreme Goddess and adored by Brahma etc. be gracious to grant boon to the good in the world. She is auspicious.

---

1. Alternate reading: एकवारं meaning once a day.

एतामेव पुराराध्य विद्यां त्रिपुरभैरवीम् ।
त्रैलोक्यमोहनं रूपमकार्षीद्भगवद्धरिः ॥१३९॥

139. In former times. Lord *Viṣṇu*, propitiating *Tripurasundarī* as *Vidyā*, assumed the most charming form of the three worlds taken collectively to vanquish the demon *Madhu* and *Kaiṭabha*.

इति रुद्रयामले तन्त्रे नन्दिकेश्वरसंवादे
महाप्रभावो भवानीनामसहस्रस्तवराजः सम्पूर्णः ॥

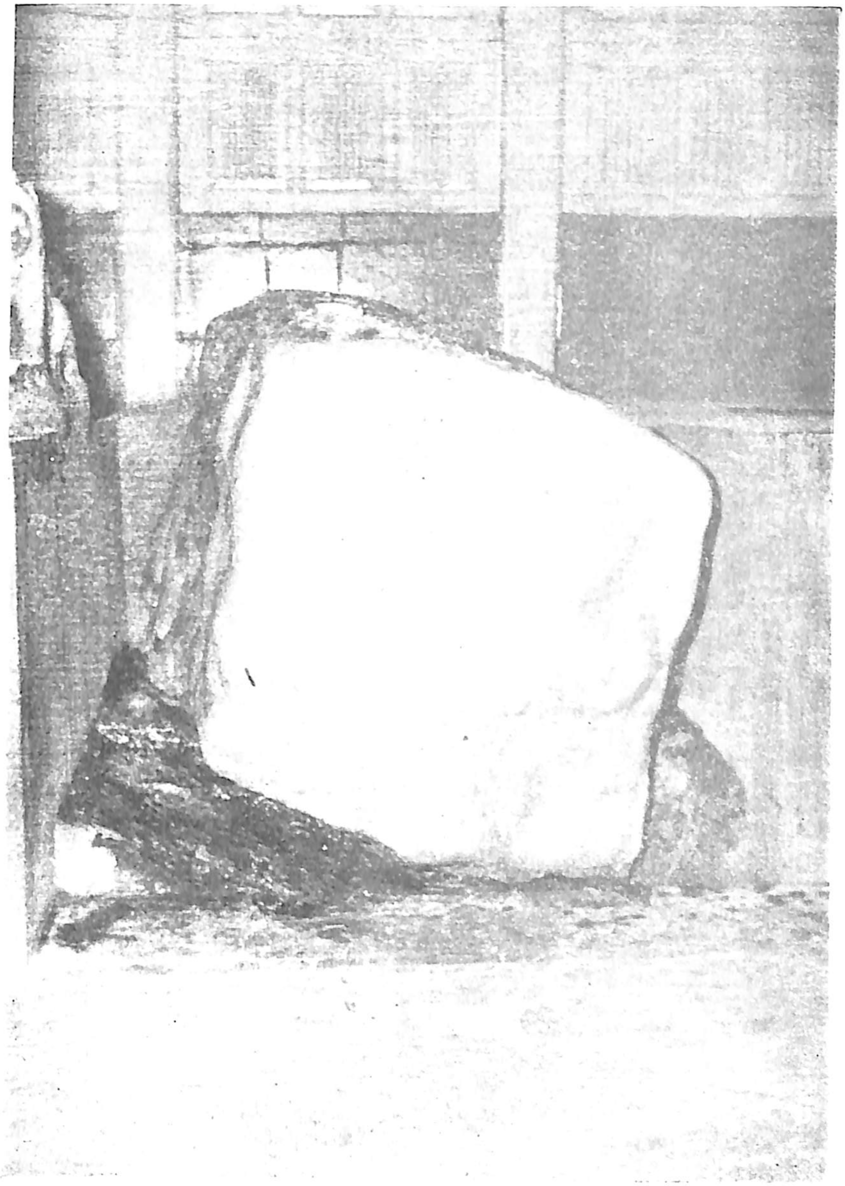
Here ends the *Bhavānīnāmasahasrastavarāja* a dialogue of *Nandikeśvara* (with Lord *Śiva*)—from the *Rudrayāmala Tantra*.

V. **Bhavānīnāmasahasrastutiḥ**

The Thousand Names of *Bhavānī*

Interpreted translation, commentary & notes.

7–V



The Moorti of "JWĀLĀ-DEVI" at Khrew

ॐ गौरीपुत्राय विघ्नहर्त्रे नमः

OM (*AUM*) is uttered to mark the beginning of a sacred work and thus Lord *Ganapati*, the beloved son of *Gauri Pārvatī*, is invoked to keep away obstacles.

अथ भवानीनामसहस्रस्तुतिः

THE *BHAVĀNĪNĀMASAHASRASTUTIH*[1]

Eulogy of the thousand names of Bhavānī

महाविद्या **Mahāvidyā** **1**

The highest wisdom, supreme consciousness, known in *śāstra* as *Ātma vidyā*.[2]

The Great Mother is mighty and wise. She opens the way to supramental infinity. In her cosmic vastness, she is the treasure house of supreme knowledge which removes limitations and ignorance.[3]

According to a fundamental doctrine of the *Tantraśāstra*, there are many planes in creation presided over by gods and goddesses. The godhead, at the top of this pyramidal heirarchy is the supreme,

---

1. Alternate names are given on different publications and manuscripts consulted :

भवानीनामसहस्र स्तवराजः	in PE-4
भवानीनामसहस्रस्तोत्रम्	in PE-6, PE-8
भवानीसहस्रनामस्तोत्रम्	in PE-11, PE-12 (Adyar), PE-13
भवानीनामसहस्रस्तुतिः	in PE-5, PE-3 (Delhi Edition-1982).
भवानीसहस्रनाम	in PE-15, PE-4.

The name chosen for this work is that given in PE-5, the copy corrected by Pandit Keshav Bhatta Jyotishi, published in 1937 A.D. Bombay.

2. 'अध्यात्मविद्या विद्यानाम्' B.G. X.32
3. 'सोऽभिमानो यया निवर्तते सा विद्या' S.S.U 1

Paramaśiva or *Brahman* of the Upanishads. The knowledge leading to the cardinal deity is known as *Brahma vidyā* or *Ātma vidyā*.[1]

In the science of creation the *Āgama* explains *Daśa Mahāvidyā*.[2] "The ten *Mahāvidyās* of the *Devi* represent ten different cults and are *Brahmavidyās* leading to the supreme *Brahman* through the ten distinct deities".[3]

Mahāvidyā is also known as *Vana Durgā*, a sylvan deity. This means that knowledge of self, *Ātma vidyā*, is inaccessible like the interior of a dense forest. It requires a high degree of supreme wisdom through which the Reality is revealed vanquishing the sense of duality. "In that degree of concentration, consciousness is truth bearing".[4] *Mahāvidyā* is the sublime knowledge as it removes all kinds of sorrow. "Knowledge is that which liberates".[5] True wisdom confers immortality.

The primordial power is thus called *Mahāvidyā*, access to which is possible through pure intellect and sincere devotion, which verily is of the nature of supreme love of God.[6] Realization of this truth through the grace of the Great Mother is the path which Sri Ramakrishna revealed in his life.[7]

जगन्माता | Jaganmātā | 2

Divine Mother, the creatrix of all that has come into being.

Mother Goddess is Divine Power, the primal cause of this trichotomic phenomenon which gets resolved by Her grace alone. From that omniscient, omnipotent course proceed sustenance and dissolution of this world.[8]

---

1. Study of *Śrī Cakra* will be useful to the reader.
2. For details see Kalyān (*Śakti Ank*) 1934, pp. 102 12: *Daśa Mahāvidyā* by M.L. Sharma Gauda.
3. Glory of Divine Mother by S. Sankaranarayanan. p.38. Also see note 4 of name 611.
4. ऋतम्भरा तत्र प्रज्ञा — Y.S.I.2
5. मा विद्या या विमुक्तये
   Also cf. (i) विद्यया विन्दतेऽमृतम् — K.U. 12
   (ii) अथ परा यया तदक्षरमधिगम्यते — M.U I.1.5.
6. मा त्वस्मिन् परप्रेमरूषा — N.B.S I.2.
7. cf. Sri Ramakrishna The Great Master by Swami Saradananda. Lalisah 584.
8. cf. जन्माद्यस्य यतः। — Br. Sa. I.1.2.

महालक्ष्मी **Mahālakṣmī** 3

The beauty in bloom, transcending duality.

Mahālakṣmī is the great source of the best in life. She is the Dispeller of Evil. In this aspect She is the consort of *Mahāviṣnu* (and is one with Him). She signifies the Divine Prosperity, always established in the heart of a devotee.

Mahālakṣmī represents one of the four great aspects[1] of the Mother. In Her captivating grace She is sweet and wonderful embodying Her secret of beauty and harmony.

शिवप्रिया **Śivapriyā** 4

The beloved of *Śiva* who is entirely devoted to Her.

"*Śiva* manifests Himself through *śaktī*".[2] *Śaktī* is the power of manifestation. It is in Her company that *Śiva* shunned His begging bowl. He came to be recognized among the devotees only after taking the auspicious hand of *Pārvatī*. Till then *Śambhu* remained unknown. This is expressed by a devotee, "O daughter of the King Mountain! who knew *Śambhu* prior to His taking your auspicious hand".[3]

विष्णुमाया **Viṣnumāyā** 5

The power that hides the universal self.

The goddess *śaktī*, in her dexterous play, produces the delusion of limitation over the illimitable all-pervasive *Viṣnu*, even though

---

1. The four great aspects of the Mother are:
   - i. *Māheśvarī* : As Supreme Reality transcending the mind and will. She is the universal Mother. Her compassion is endless and inexhaustible, She is *Durgā*.
   - ii. *Mahākālī* : As overwhelming intensity. Force and strength are Her peculiar powers.
   - iii. *Mahālakṣmi* : As the Mother of power and perfection.
   - iv. *Mahāsaraswatī* : As the Mother of power and perfection.

   (cf. *Dev. M.* IV.11).

Note : *Māheśvarī* is the presiding deity of the three deities described in the three episodes (ii, iii, iv above) of the *Saptaśatī*.
cf. Lali Sah 210.

2. 'शैवीमुखमिहोच्यते' *Vij. Bh*, 20
3. पूर्वं करग्रहणमङ्गलतो भवत्या:
   शम्भुं क एव बुबुधे गिरिराजकन्ये । *Panc.* IV.8

She is always one with Him. In the first stir of consciousness towards creation, She is the unmanifest power in bringing about manifestation by the display of the mixture of Her three qualities (*gunas*). *Viṣṇumāyā* is known as *avyakta*. She has also the power of hiding Herself. This power is hard to surmount.[1]

शुभा **Śubhā** 6

Always beneficent to the discerning devotee.

Notwithstanding the helpless defects in the performance of Her worship[2] the Mother grants a devotee the greatest good viz. realization of the final Beatitude. By revealing Her supreme nature to the discerning She washes the physical and mental impurities even in this iron age, *kaliyuga*.

शान्ता **Śāntā**[3] 7

One who (by grace) pacifies passions.

Mother is the consciousness which even in the act of manifestation remains constant. By Her own beneficence and compassion She grants peace to devotees. Taking Her refuge, one with accumulated virtue, is able to direct one's restless mind towards realization of self. There is no taint of action and as such there is no sin. "One's passions are pacified".[4] "Before the Lord reveals Himself in the heart of a devotee, He endows him with purity, devotion, faith and such like divine qualities".[5]

सिद्धा **Siddhā** 8

One who is never embroiled in ties.

Mother is not bound by tossings of mind even if She appears tied to these during manifestation. She is the enlightenment of

---

1. cf. (a) मम माया दुरत्यया — B.G. IV. 14
   (b) ... ... विष्णुमायेति शब्दिता — *Dev. M.* V.14
2. By Mother's grace the dull headed *Utathya* became the learned *Satyavrata Brahmin*.
   cf. *Panc*. I.3 & *Devi Bh*. III. Ch. 10-11.
3. cf. Name at no. 935 in *Gāya. Sahas*. of *Devi Bh*. Name 141 of Lali. Saha.
4. उपैति शान्तरजसम् — B.G. VI.27
5. Gospel of Sri Ramakrishna.

accomplishment. She is the goddess of supreme power, sovereign authority and serene awareness.

सिद्धसरस्वती **Siddhasarasvatī** **9**

The wave of supreme bliss revealing the utmost usefulness of the teachings of the *Guru* and *śāstra*.

Truth about self is grasped through intuition with the help of a preceptor. The *Upaniṣads* say, "For knowing That Reality he should go, with faggots in hand, to a teacher, versed in Vedas and absorbed in Brahman".[1] It is *Ātma kṛpā*. That gets established when it tunes with the intellectual knowledge obtained from the sacred books. This is *Guru kṛpā*. Then the subtle truth is revealed to the seeker by the grace of the Goddess, *Īśvara kṛpā*.

But in Her free will the Mother may grace her loving devotee with intuitional knowledge alone for realization of the supreme self. Such was the case with Sri Ramakrishna of West Bengal (Calcutta) and Pandit Krishna Joo Kar of Kashmir.

क्षमा **Kṣamā** **10**

Forgiveness incarnate.

By taking recourse to Divine Mother, all obstacles in spiritual life, arising from the serpent of wickedness, are removed. Devotees experience Her grace in the haven of their heart through pure knowledge of self.

कान्तिः **Kāntiḥ** **11**

The effulgence that washes off the delusion of worldliness.

The loveliness of *Pārvatī* created a stir in the mind of Lord *Śiva*, who had stood like a pollard in meditation at a quiet place[2]

---

1. 'तद्विज्ञानार्थं स गुरुमेवाभिगच्छेत् समित्पाणिः श्रोत्रियं ब्रह्मनिष्ठम्' M.U. 1.2.12
2. After the immolation of *satī*, *Śiva* ran in lamentation to the interior of the Himalayas to sooth himself by taking to meditation among *Deodārs*. *Pārvatī* grew up and came to hold penance in a forest resort called *Candana vātikā*. She wanted to gain the pleasure of *Śiva* for marrying her. Persuaded by gods, Indra succeeded in setting the scene through the influence and help of *Kāmadeva*. *Śiva*, who stood like a pollard, was moved to recognize the divine brilliance (*kāntiḥ*) of *Devī Pārvatī*.

in the Himalayas. She was successful in breaking His *samādhi* through the agency of god cupid, *Kāmadeva*, and yet continue to remain one with *Śiva*, the Ultimate Reality. *Śiva's* surrender to the loving brilliance of *Pārvatī* is beautifully depicted by Kalidasa, in the following able rendering: "O gentle maiden! won by the penance and holy vow, I bend beneath thy sweet control".[1]

This effulgence of Parvati as connoted by *Kāntiḥ* has the mellowness of moonlight. Esoterically this connotes that luminosity of *Caitanya Śakti* which illumines all other luminaries of the universe. With this true, loving and life giving luminosity all duality and sorrow vanish. The reality of oneness is revealed. It is for this beatitude that Utpala prayed: "When shall I, O Lord! see thy brilliant face, from where flows (reflects) the unprecedented flood of thy charming beauty that overwhelms the universe completely".[2]

This effulgence of beauty and harmony[3] of the Divine Mother washes off the delusion of worldliness.

प्रभा **Prabhā** **12**

One who has supreme lustre.

The Divine Mother has twofold lustre:

i. When She showers favour upon Her devotees, She radiates

That quiet place called *Candana vātikā* is now known as *Candanavārī*, 14 kms from Pahalgam, on the way to Amarnath. Again, the Sanskrit word for pollard is *sthānu*. As such the place is also named *sthānu āśrama* indicating *Śiva's* sitting posture like a pollard. According to Kalidasa's narration in the *Kumārasambhava*, "*sthānvāśramam haimavatam jagāma*" (III.23), *Śiva ran* to *sthānu āsrama* in the Himalayas, and other similar accounts therein, it can be inferred that *kāmadahana* i.e. the episode regarding burning the cupid must have taken place near *Candanavārī* in Kashmir.

Note: Also refer to the notes 3-7 of verses 2,3,4 canto VI regarding 'Description of *Candanavārī*' in 'The Amareśvara Māhātmya'—A leaf from *Bhṛngiśa Samhitā* translated and edited by the author and published by Sri Parmananda Research Institute. Srinagar 1986.

1. अद्यप्रभृत्यवनताङ्गि तवास्मि दासः ।
   क्रीतस्तपोभिरिति ... ... ॥ K.S. V 86
2. कर्हि नाथ विमलं मुखबिम्बं तावकं समवलोकयितास्मि ।
   यत्स्रवत्यमृतपूरमपूर्वं यो निमज्जयतिविश्वमशेषम् ॥ *Śivas*.19.6
3. Cf. Lali-Sahas 449.

an effulgence in which the seer and the seen are one. This is *anugraha*.[1]

ii. When She emits the surrounding rays of the eight *siddhīs*, as described in the path of yoga, She hides her benign and true self. This is *tirodhāna*.[2]

This effulgence of the Divine Mother is either for fear or favour. This happens at Her sweet will.[3]

ज्योत्स्ना **Jyotsnā** 13

The lustre of moonlight (that transforms hatred into love).

Devotion to the Divine Mother dispels all sorrow and misfortune,[4] as does the soothing moonlight in the case of love-lorn lovers. A true lover has not even a trace of hatred in his mind. Hence there is no sense of duality in him. Mother favours him with her splendid lustre of self-realization, as a moonlit night does to lovers.

पार्वती **Pārvatī**[5] 14

One who bestows the supreme state in the path of self-realization.

Pārvatī, according to *Purānas*, is the name of *Durgā*, born as the daughter of *Himavān* and *Menā*. She was *satī* in her previous birth.[6] She is the consort of Lord *Śiva* whom she won by austere penance.[7] Esoterically, *Pārvatī* is the serene consciousness that brings about perfection in self-knowledge. *Pārvatī* is that auspicious intelligence that confers the supreme state of self-realization on aspirant.

---

1. The grace of self revelation.
2. Self-concealment occuring due to the release of enveiling deities, called *āvarana devatā*.
3. It is difficult for us to understand why and when that grace dawns. There is no condition attached to it.
4. Misfortune means ignorance of self-knowledge.
5. cf. *Lal. Sahas.* name 246.
6. Refer *Bhāgavat* IV.7.58.59 & Panc. V.28.
7. Kalidasa's *Kumārasambhava* V.

सर्वमङ्गला **Sarvamangalā**[1] 15

Concentration on whom makes one's spiritual journey auspicious at every stage.

The Mother is full of love and showers grace on all her children in whatever situation they happen to be. *Ṛṣi Medhā* praying to the goddess says, "Thou who art Thyself good fortune in the virtuous, misfortune in the vicious, intelligence in the hearts of the learned, faith in the good, modesty in the high born".[2]

This is the power that makes for progress at every stage or situation of life. Therefore, worshipping Divinity with his own deity, man attains perfection. *Sarvamangalā*, the power of evolutionary auspiciousness favours every devotee at every step of his accomplishment.

हिङ्गुला **Hingulā** 16

One glowing like an orange red bead, like a natural vermilion.

A natural bead of orange red colour is called *Hingulā*. Water does not stick to it just as also it does not stick to a lotus leaf. *Hingulā* also means a natural vermilion which is also of red colour and is used by virgins to give glow to their beauty. The vermilion is prepared artificially also from mercury with sulphur. Here *Hingulā* represents the brilliance of Goddess *Lakṣmī* who is beauty and harmony par excellence, unaffected by the six kinds of pain.[3] She confers supreme bliss upon those men of learning who aspire to know Her nature. She manifests Herself as a virgin of beautiful limbs while at the same time remaining unmanifest.

चण्डिका **Caṅdikā** 17

The impetuous valour destroying unholy forces.

Caṇḍikā or *Caṇḍī* derivations from *caṇḍa* which means anger.

---

1. cf. *Lali. Sahas*. name 200.
2. या श्रीः स्वयं सुकृतिनां भवनेष्वलक्ष्मीः
   पापात्मनां कृतधियां हृदयेषु बुद्धिः ।
   श्रद्धा सतां कुलजनप्रभवस्य लज्जा
   ... ... ॥ *Dev. M.* IV.5.
3. The six kinds of pain a person suffers from in this world are: hunger-thirst, hatred-attachment and sorrow-pleasure.

The Mother becomes angry with those who go against *śāstramaryādā*, the injunctions of the sacred books. She poses a threat to the enemies of *Devās*, celestial beings. She is thus called *caṇḍikā*.[1]

According to *Devī Bhāgavata Purāna*, a girl of seven years is called *caṇḍikā*. This connotes that the Mother is guileless, pure and power preservative.

दान्ता **Dāntā** **18**

Equipoise of supreme consciousness in which state the restless mind is at rest.

पद्मा **Padmā** **19**

The lotus-hued Deity of Prosperity.

Padmā is one of the names of Goddess *Lakṣmī*, the deity of fortune. She is the embodiment of righteousness, beauty and love. Untouched by any kind of involvement she sustains the universe. Her seat is imagined to be a lotus which water does not touch or soak. Her lotus hue signifies bliss.

लक्ष्मी **Lakṣmī** **20**

The sovereign power of recognition.

Lakṣmī is the power which grants accomplishment in every field. She is popularly known as the deity of the riches. She is the power of realization of self which alone is the wealth that lasts.

हरिप्रिया[2] **Haripriyā** **21**

The beloved of Lord *Hari*.

She represents compassion of the Lord in bestowing grace upon his devotees. *Haripriyāh* means *kadamba* tree or conch shell both of which are associated with Lord *Viṣṇu*. Here it connotes His consort *Lakṣmī* or power of *Hari*—*Haripriyā* (Femimine gender).

त्रिपुरा **Tripurā** **22**

She is the Primal Energy (*Parā śaktī*) transcending the three divine deities representing the three *guṇas*.

---

1. cf. *Lali. Sahas*, name 755 & *Gaya. Sahas*. name 253.
2. Repeated at name 568.

Divine Mother, the basic principle of energy that moves and enlivens this universe, is ever present, ever aware and ever alert in all the phases of its manifestation. In this manifestation everything is three-fold.

In *Śākta* literature, Primal Energy is trichotomised in individual manifestation (*vibhāva*) universal manifestation (*prabhāva*) and confession (*anubhāva*). Each one of those has again a threefold state:

i. *Vibhāva*	*Cit śakti*	(Energy of consciousness)
	Jīva śakti	(Energy of jiva)
	Māyā śakti	(Energy of delusion)
ii. *Prabhāva*	*Icchā śakti*	(Energy as volition)
	Jñāna śakti	(Energy as knowledge)
	Kriyā sakti	(Energy as action or motor power)
iii. *Anubhāva*	*Sandhini śakti*	(Conjunctional energy)
	Samvit śakti	(Harmonious energy)
	Ahlādini śakti	(Refreshing energy)[1]

Tripurā excels this trichotomy and is, therefore, termed Primal Energy or *Parā śakti*. In fact all manifestation, visible as animate or inanimate, worshipper or worshipped, giver or taker and so on, is the expression of this perennial energy. "Just as fire, though one, having entered the world, assumes separate forms in respect of different shapes, similarly the self inside all beings, though one, assumes a form in respect of each shape and (yet) It is outside".[2]

The trichotomised manifestation of *śakti* as volition, cognition and action is said to be located in different organs of a body:

i. *Icchā śakti* is located in the heart (*hṛdayasthānī*)
ii. *Jñāna śakti* is located in the head (*śirṣthānī*)
iii. *Kriyā śakti* is located in the hands and feet (*hastapādasthānī*[3])

Tripurā is depicted in the *āgama tantra* as the goddess who excels in Her beauty in all the three *lokās* and has triple symbolism,

---

1. cf. *Śakti Tattva Rahasya* (Hindi) by Prof. Balakrishna Goswami in *Kalyān* (*Śakti Ank*) 1934 pp.131–32.
2. अग्निर्यथैको भुवनं प्रविष्टो रूपं रूपं प्रतिरूपो बभूव ।
एकस्तथा सर्वभूतान्तरात्मा रूपं रूपं प्रतिरूपो बहिश्च ॥ *Ka.Up.* II.ii.9.
3. cf. *Śakti Tattva* (Hindi) by Dr. Bhagwandas in ibid. p.122. For further details refer to *Devī Bhāgavat* IX.50. And *Pancastavī* I.1.

trisaṁketa viz. *cakrasaṁketa*, *mantrasaṁketa* and *pujāsaṁketa*.[1]

The three aspects of Divine Mother, *Māheśvari*, are depicted in *Devī Māhātmyā*[2] as :

i. *Mahākālī*, the first episode. (Chapter I)
ii. *Mahālakśmī*, the second episode. (Chapters II, III & IV)
iii. *Mahāsarasvatī*, the third episode. (Chapters V to XIII)

Meditation on these aspects of *māheśvarī*, the supreme deity, leads an aspirant to the realization of *Tripurasundarī bhagavatī*, who is manifest three-fold in everything.[3]

नन्दिनी **Nandinī** 23

Bestower of all boons.

Nandinī is the sacred cow, sometimes called *surabhi* and sometimes *kāmadenu* (the desire fulfilling cow). She is the first mother of cattle. She is a goddess with marvellous powers and attainments who gives milk whenever they may need it. Sage Viśvāmitra and his party got astounded when the divine cow of Vasiṣṭha gave them a sumptuous meal.[4]

Here, however, *nandinī*[5] is the Mother Goddess who fulfils all desires of devotees and confers perennial joy on them.

नन्दा **Nandā** 24

Bestower of delight.

Delight is the supreme bliss which Mother bestows on Her devotees. There is no joy greater than the joy of spiritual unfold-

---

1. *Kulārnava Tantra* XIII.81. Also see 'Tripurasundari' by the author in SARADA, 1988.
2. Glory of the Divine Mother by S. Sankaranarayanan (Introduction). *Durgā Saptaśatī* IV.11.
3. देवानां त्रितयं, त्रयी हुतभुजा, शक्तित्रयं त्रिस्वरा-
स्त्रैलोक्यं, त्रिपदी, त्रिपुष्करमथो त्रिब्रह्म, वर्णास्त्रयः ।
यत्किञ्चिज्जगति त्रिधा नियमितं वस्तु त्रिवर्गात्मकं
तत्सर्वं त्रिपुरीति नाम भगवत्यन्वेति ते तत्त्वतः ॥ *Panc*. I.16.
Also cf. Lali Sahas 626.
4. Pauranic Encyclopaedia pp.379–80.
5. *Mahābhārata*, *Ādi Parva*; Chapter 175. Also *Raghuvaṅśa* I.82; II.69. cf. Lali. Sah. 450.

ment.[1] This joy, called *bhūmā*[2] in the *Upaniśads*, is revealed only to the few.[3]

सुनन्दा **Sunandā** 25

Bestower of the bliss of liberation.

The bliss of liberation is the eternal, tranquil and dauntless state enjoyed by a *jīvanmukta*[4] here and by a *videhamukuta*[5] hereafter.

सुरवन्दिता **Suravanditā** 26

Supreme deity glorified by the gods.

Lakṣmī is the supreme power of the *devas*. She gave solace to them and cooled down *Asuras*. When the Mother vanquished the valiant but evil natured *mahiśāsura* and his army, the *devas*, filled with exultation, uttered the words of praise.[6] "O Devi! how can we describe thy form. It cannot be grasped by mind." *Dharmācārya* refers to the very joy having been conferred upon *Indra* by *Ambikā*, "O Mother! thy lotus foot which on kicking *Mahiśāsura* jingled sweetly, and over which *Indra*, thereafter, devoutly placed his head, adorning it with a necklace, may become unto me a cause of victory. ."[7]

This name also means *anāhata*, the unbeaten tune from which all sounds arise and into which these get dissolved.

यज्ञविद्या **Yajnāvidyā** 27

Knowledge of sacrifice (that brings about liberation from the sorrow of worldliness by following the holy acts ordained in the *āgamas*).

---

1. यं लब्ध्वा चापरं लाभं मन्यते नाधिकं ततः । B.G. VI.22.
2. यो वै भूमा तत्सुखं नाल्पेसुखमस्ति *Chh. Up.* 7.23.1
3. See name 470 also.
4. One who is liberated even while living in the body.
5. One who is liberated while there is no body consciousness.

Note: For the above two notes *Jīvanmukti viveka* of Vidyāranya may be consulted.

6. किं वर्णयाम तवरूपमचिन्त्यमेतत्
   किञ्चातिवीर्यमसुरक्षयकारि भूरि ॥ *Dev. M.* IV.6
   Also see ibid. IV.(7.14)
7. आनन्दसुन्दरपुरन्दरमुक्तमाल्यं, मौलौ हठेन निहितं महिषासुरस्य ।
   पादाम्बुजं भवतु मे विजयायमञ्जुमञ्जीरशिञ्जितमनोहरमम्बिकायाः ॥ *Panc.* II.1

Viṣṇu is named in the Vedas as *Yajnā*.[1] Therefore, *yajnāvidyā* is the Mother of knowledge of self-realization, dear to Lord *Viśnu*. By contemplating on Her splendour a seeker endowed with sharp intellect, virtue and grace makes the offering of organs of cognition into the fire of supreme consciousness. This sacrifice, in reality, indicates the process of equalising the incoming breath and outgoing breath.[2]

महामाया **Mahāmāyā** **28**

The great power of Delusion (through which oneness of self expresses itself in the three-fold play of creation, preservation and dissolution).

This trichotomy can apply to the waking, dreaming and deep sleep states in Individual aspect and to past, present and future in Universal aspect.

In the classification according to *Śaiva* and *Śākta* systems, *māyā* is the sixth category in the course of evolution towards manifestation. This works as the delimiting power of the five-fold glory of the supreme deity, and *jīva sṛiśti* evolves:

i. All knowingness of *Śiva* changes into limited knowledge of *jīva*.
ii. All doingness of *Śiva* changes into limited action of *jīva*.
iii. All completeness of *Śiva* changes into incompleteness of *jīva*.
iv. All eternity of *Śiva* changes into limitation of time for *jīva*.
v. All pervasiveness of *Śiva* changes into the sense of limited space for *jīva*.

This is the power of *māyā*.[3] *Māhāmāyā* or *Māyāśaktī* is the independent power of *Śiva*. She draws by force the minds of even those endowed with knowledge and deludes them. Again, when She is gracious, She grants the best of the boons to her devotees and shows them path of liberation.[4]

---

1. ... सर्वगतं ब्रह्म नित्यं यज्ञे प्रतिष्ठितम् B.G. III.15
Also see *Viṣnusahasranāma* name 971
2. प्राणापानगती रुद्ध्वा प्राणायामपरायणाः B.G. IV.29
Also see *ibid*. IV. 24–32.
3. कलादीनां तत्त्वानामविवेको माया *Si. Su.* III.3
Refer to 'Siva Sutra Vimarsa' (Hindi) pp. 26–27 by Jankinath Kaul 'Kamal' Pub. Motilal Banarsidass, Delhi.
4. See Dev. M I.54–58. Also cf. Lali Sah 215.

वेदमाता **Vedamātā** **29**

Mother of True Knowledge.

When the Divine Power of Mother is favourable, pure and direct knowledge of self is revealed to the devotee.

सुधा **Sudhā** **30**

Nectarine Bliss.

Nectar represents the supreme taste of the knowledge of Oneness. It is the knowledge of self flowing unhindered and signifying Mother's grace.[1]

धृतिः **Dhṛtiḥ** **31**

Fortitude.

It is the high power of concentration that grants divine courage to the seekers towards comprehending the infinite and the finite universal oneness.

Mother goddess is the steadfastness and determination in profound meditation for those who are gifted with supreme consciousness which enables them to see God and world as one entity. *Gaudapāda* calls that state fortitude, "absorption, immutable and fearless".[2] It is the state of one whose "all impurities of mind are washed off with deep concentration".[3]

According to *Nāmāṣṭottaraśata* of *Siddhapīṭhas*, Goddess *Dhṛtiḥ* is worshipped at Pindaraka about 25 kms. to the east of Dwārkā in Kāthiawār.[4]

प्रीतिः **Prītiḥ** **32**

Delight in everlasting bloom.

The one ever in attraction, even in the darkness of ignorance.[5] Mother is the power of joy of union of the distracting *jīva*, with

---

1. निष्यन्दमान सुखबोध सुधास्वरूपा — *Panc.* IV.3
2. समाधिरचलोऽभयः — *Gau. Ka.* 3.37
3. समाधिनिर्धौतमलस्य चेतसः — *Mai. Up.* 6.34.
4. cf. *Dev. Bh.* VII.30.55–83. & The Śakti Pithas by D.C.Sarkar, p.93. Also cf. Lali Sah 446.
5. मोहान्धकारेऽपि विरोचना … — *Gurustuti* by Rāmeśhvar Jhā.

the source *Paramātmā*. Goddess *Prītih* maintains unity between the lotus and the sun in their diverse conditions.[1]

प्रथा **Prathā**[2] **33**

Celebrity self-evident.

Mother in the form of self-evidence does not let different sects conceal their sepa rate beliefs.

प्रसिद्धा **Prasiddhā** **34**

Mother the celebrated divine power.

This manifestation is the divine play, *līlā*, of the supreme deity even while She eternally remains absorbed in Her sovereign untainted and undisturbed self. Her being is accepted universally by all creatures and is consigned by everyone as 'I'. But they alone are blessed who are favoured with the knowledge of divinity.[3]

मृडानी **Mṛdānī** **35**

Embodiment of compassion.

Mṛdānī is the consort of *Mṛda*, the predominating *sattva* aspect of *Pārvatī* in whose company even the mighty and stern *Śiva* becomes compassionate[4].

विन्ध्यवासिनी **Vindhyavāsinī** **36**

Residing in the *Vindhyās*.

The *Vindhyā* mountain range is in the centre of India. It is one of the principle ranges supposed to exist in each *varṣa* or division of

---

1. *Devīnāmavilāsa* VI.32.
2. *Priya* is the alternate reading in MS-1, PE-5 and PE-8. It means the beloved, one with *Śiva*. We have chosen the name *Prathā* from authentic source. *Priyā* is repeated at number 421 in the text. The same is the order in *Devinamavilasa* but no gloss is given on this name in it. By tradition the name is replaced by *kriyā*.
3. त्वमेवात्मेश मर्वस्य मर्वश्चात्मनि रागवान्।
   इति स्वभावमिद्धां त्वद्भक्ति जानञ्जयेज्जन:॥ *Śivas*. I.7
   Also cf. Lali Sah 395.
4. cf. *Panc*. IV.15. Also Lali Sah 564.
   For detail see *Mahābhārata*, *Vana Parva* Chap. 39-40.

Bhārata varṣa.[1] *Vindhyāchal* is the name of a low range of hills, connecting the northern extremities of the western and eastern ghats and separating northern India from its southern part, called *Dakṣina*. The temple of *Vindhyavāsinī* is situated at *Bindhyāchal* near Mirzapur in Uttar Pradesh.[2]

Esoterically, it is the Mother as power, residing in the central vein, *suṣumnā*, as awareness. *Suṣumnā nāḍī*, in the spinal chord, runs through the body of every creature just as the range of the *vindhyās* runs through the centre of India. "When the breath flows through *suṣumnā*, the mind becomes steady. This steadiness of the mind is termed '*unmanī avasthā*: the highest state of yoga".[3] This state is attained through Mother's grace, so She is called *Vindhyavāsinī*.

सिद्धविद्या **Siddhavidyā**[4] **37**

The eternally established knowledge of self.

Mother is the primal cause of the manifold manifestation and controlling the entire universe. When *Kundalini śaktī* is refined and awakened to rise, it becomes means of liberation. This is called *Vidyā*. When accomplished it gets established and is called *Siddha Vidyā*. It is *Vimarśa śakti*. It is knowledge of the eternal self.

महाशक्तिः **Mahāśaktih** **38**

One who wields the most potent weapons.

The mighty power of *Śiva*, as Divine Mother, has the absolute power of controlling the entire universe. Not only this. She is the Divine artist having inimitable power of painting Herself on the screenless screen, out of her free will. Though appearing changeless it is, in reality, ever changing and thus takes us in so much so that we fail to see its changeability. This represents the power which She displays towards concealing Her true self, *Pidhāna*. When She is

---

1. *Brahmānda Purāna* gives the names of seven divisions of *Bhārata varṣa* as: Mahendra, Malaya, Sahya, Suktiman, Rksavan, Vindhya, Pariyatra. (Also refer to *Mahābhārata*, *Bhiṣma Parva* 9, 11).
2. The Sakti Pithas by D.C. Sarkar. p.99.
3. Kundalinī Yoga by Swami Sivananda Saraswati p.38.
4. Lali Sah. 472.

pleased She grants living emancipation (*jīvanmukti*) out of Her own free will, *anugraha*. Therefore, She is called *Parā śakti*[1]

पृथ्वी **Pṛthvi**[2] **39**

i. The one seed of all seeds.
ii. Embodiment of tolerance.

i. The earth is the one seed out of which this universe, in all its variety, sprouts. It is in this sense that the universal power as Mother is understood to be the basic seed of all manifestation. *Hrīm* is a seed formula of Divine Mother.

ii. Like the earth, the Mother has wonderful power of tolerance. She pardons even the wrongs done by Her devotees.

नारदसेविता **Nāradasevitā** **40**

One worshipped by *Nārada*, the son of *Brahmā*.

Nārada advocates one-pointed devotion for attainment of self-realization[3] even though he is well versed in all kinds of knowledge.[4] In the domain of *Parā śakti*, *bhakti* is the chief means of spiritual unfoldment. *Bhakti* is Mother goddess Herself whose grace is always there awaiting only our willingness to receive it. *Nārada* is an example in point.

In his quest for the Reality, *Nārada* was given by *Viṣṇu*, *Gāyatrī Sahasranāma*,[5] one thousand and eight names of *Gāyatri*, for realizing the supreme. The goddess was worshipped by Nārada, the *Ṛsi* among *devas*.

---

1. मर्वोपिना नद्दर्शनात् *Brahma Sutra* II.1
   (*Parā śakti* is all powerful as it is quite evident). Also cf. Lali Sah 217.
2. पृथ्वी is written as प्रथिवी also. Lexical meaning of the word is to spread abroad; to come to light. (*Amarkoṣa*, 2.9.37).
3. i. मा त्वस्मिन् परप्रेमरूपा N.B.S. 2
   'That verily is the supreme love of God'.
   ii. अनन्याश्रयाणां त्यागोऽनन्यता N.B.S. 10
   'Unification means the abandonment of all other support'.
4. cf. *Chh. Up*. IV.2
5. *Devi. Bh*. Bk XII
   Name at no. 520 *Nāradapriyakāriṇī* appears synonymous with this name.

पुरहूतप्रिया Purahūtapriyā 41

Loved by Him who is invoked perfectly.[1]

Everybody in this world of duality wants happiness which cannot be found anywhere except in oneness with supreme *Śiva*. Being formless and free, *Śiva* cannot be approached directly. His essence can, however, be indirectly experienced through the grace of His own power known as *śakti*. *Śiva* loves *Śakti* so much that the two are indistinguishable. Hence *śakti* is the true beloved of *śiva*, the unconditional bliss, desired, required and wanted by all living beings and loved.

Śakti, is, therefore, the undivided power of *śiva* fettered in bodies. She is the divine power of grace that can set asunder the ties of action or attachment to transitory enjoyments of the world. She grants emancipation to those who struggle for it earnestly.

कान्ता Kāntā 42

The one of charming beauty.

Kāntā[2] means a beloved, a lovely woman or a mistress, Here the Goddess represents the glow of that supreme love which dispels all distinctions of the lover and the beloved. As such She helps a devotee to subdue his passions and to attain purification. On realizing that supreme nature of self one's mind does not get disturbed even for a moment.

Taking as compound word (*kā* · *antā* = *kāntā*) it means *Brahman*, unconditioned in her final form.[3]

कामिनी Kāminī 43

The loving, affectionate or fond Mother.

Kāminī means a lovely or beautiful woman. Here it denotes effulgence of Mother's love penetrating the *Jīva*, self and dispelling the darkness of ignorance. It is the quality of Divine Mother characterised by excessive affection for Her devotees.

---

1. *Pura* = perfectly; *hūtā* = invoked.
2. cf. *Gāya. Sahas.* name 124. Lali. Sahas. 329.
3. cf. Bhaskara Ray's commentary on name 329.

पद्मलोचना **Padmalocanā** **44**

Mother whose eyes have charm like lotus leaves.

Padmalocanā is an epithet of *Lakṣmī*, the goddess of wealth or of *Sarasvatī*, the goddess of learning. Having eyes like lotus leaves is a mark of charming female beauty. Mother's beauty is pure and Supreme.

Splendid charm of the Divine Mother's eyes connotes the cogno-active expression that appears as the world phenomena. She is the basic cause of manifestation and yet without any taint of attachment towards it. She is free and full, without any binding to caste, creed or colour.

प्रह्लादिनी **Prahlādinī** **45**

One who delights those who adore Her.

Mother Goddess is always adorable. Even the practice of yoga turns to be futile without adoring Her.

महामाता **Mahāmātā** **46**

The Great Mother.

She is the Great Mother who gives birth to the triad of gods, held in esteem in the three worlds.[1] She is the Mother of the universe. "As She is the Mother of all *mantras*, the supreme *Iśvarī* is called *Mātṛkā*".[2] She also exists in the form of letters called *mātṛkas*.

दुर्गा **Durgā**[3] **47**

The one difficult of access.

Devotees can approach Mother *Durgā* only by following difficult means[4] of realization. She confers victory on them. *Durgā* assumes

---

1. यदंशगुणजानां च त्रिदेवानां जगत्त्रये ।
   महत्त्वं प्रथितं मान्या महामाता न कस्य सा ॥ *D.n.v.* VI.46
2. मन्त्राणां मातृभूता च मातृका परमेश्वरी ।
   Sūtasamhitā of *Skanda Purāna* IV.418
   Also see Name 790 for further details.
3. *Lali. Sahas.* name 190 P *Gāya. Sahas.* name 449.
4. Transformation of individual attachment into the universal oneness, self agrandisement into self-realization and in short finite into the infinite.

sixty four diverse forms. *Pārvatī*, the spouse of Lord *Śiva*, is a form of *Durgā*. In South India She is worshipped in Her fierce forms. Her gentle aspects assume the forms of *Kanyā* and *Kāmākṣi*. In Kerala She is called *Bhagvatī*, Andhra *Jokulāmbikā* and in Tamil Nadu *Kannakī*. In Kashmir She is worshipped as *Rajnyā*. *Durgā* worship[1] at *Navarātra* is observed throughout India in north and east. The nature of *Durgā* is to free one from peril.

"The expression *durgāsi durgabhavasāgaranauh asangā*[2] indicates clearly the form of *Māheśvarī*.[3] She is *Durgā*, difficult of access, seated above all the powers, represented by *Kālī*, *Lakṣmī* and *Sarasvatī*. She is the ship which enables the seeker to cross the difficult ocean of births and deaths".[4]

दुर्गतिनाशिनी **Durgatināśinī** **48**

The One who protects from peril.

The Sublime Mother grants wisdom in a moment when She is approached by a sincere devotee in earnestness.

•

---

1. "Worship of the *Devī* is supposed to be 4000 years old in India. In religious literature from Vedic times upto date *Devī* occupies an important place. In modern India Parmahamsa Sri Ramakrishna, guru of Swami Vivekananda, was a great devotee of *Durgā*".
   Pauranic Encyclopaedia p.254
2. *Durgā Saptaśati* IV.11.
3. "Imperial *Māheśvarī* is above thinking mind and will; sublimating them into wisdom, and overwhelms them with Her splendour. She is the mighty and wise One who opens for us the supramental infinities and cosmic vastness; She is a treasure house of miraculous knowledge; She gives us insight into the measureless movements of Mother's eternal forces. Tranquil is She and wonderful great and calm for ever". Glory of Divine Mother by S. Sankaranarayanan p. 41.
4. ibid. p. 39. Also यस्या परतरं नास्ति सैषा दुर्गा प्रकीर्तिता Devya'sirṣa 24.

Note : In *Mahabhārata* there are various references to the *Devī*:
   i. When the *Pāndavas* entered the capital of *virāṭa* for their life incognito, they worshipped *Durgā*, who appeared to them and granted them certain boons. (*Virāṭa Parva* Ch. 6).
   ii. At the commencement of the great war Arjuna, at the instance of *Krṣna* prayed to *Durgā*, who appeared in the sky and granted him boons, for victory in war. (*Bhiśma Parva* ch. 23).

ज्वालामुखी **Jvālāmukhī**[1] **49**

The Effulgent one.

The volcanic connotation of *Jvālāmukhī* relates to the rise of *Kuṇḍalinī* from *Mulādhāra* to *Sahasrāra* in as it were a volcanic flash. The flashy rise represents the granting of emancipation to souls panting in distress.

सुगोत्रा **Sugotrā** **50**

The one of excellent lineage.

In Her excellence of lineage Mother *Kundalini* pierces (on regular, earnest and sincere spiritual practice) like the lightening through the six mystic circles called the *śatcakras*, and finally blooms in *sahasrāra* like a thousand petalled lotus. She sprinkles the nectar of eternal bliss on the devotees who seek Her unfailingly and sincerely.[2] She protects the *sādhaka* who sings Her characteristic hymns and repeats Her divine names constantly. Sound is the first manifestation of Divine Mother. She protects speech.

ज्योतिः **Jyotih** **51**

She is the Light of the Supreme Spirit.

Mother's spiritual lustre is an internal and all too sudden[3] experience for a *sādhaka*. It is effulgence of the universal sky, all pervading and all embracing.

कुमुदहासिनी **Kumudahāsinī** **52**

She is the delight of laughter displayed by white water lily, which blooms in moonlight.

Pārvatī is pleasing to the eye of *Śiva* whose *līlā* is the creation. It is the vibration created by *śakti* in *Śiva* and is known as universal evolution. When supreme self is revealed to a yogi, his heart blooms

---

1. *Jvālāmukhī* is a natural shrine of the *Devī* in Kangra (H.P.) which is a place of pilgrimage.
   Jvālā in Kashmir is worshipped at Khrew.
2. मूलालवालकुहरादुदिता भवानी निर्भिद्य षट्सरसिजानि तडिल्लतेव ।
   भूयोऽपि तत्र विशसि ध्रुवमण्डलेन्दुनिष्यन्दमानपरमामृततोयरूपा ॥ *Panc.*IV.6
3. सकृद्विभातोऽयमात्मा । Chha *Up.*

like the *Kumuda* flower in bloom on a full moon night, emitting the fragrance of delight.

दुर्गमा **Durgamā**[1] **53**

The one not easy of approach.

Divine essence in Mother *Pārvatī* is difficult of approach for the wicked. By the word 'wicked' is meant here the one who is an athiest or of undesirable character. The wicked cannot approach Mother *Pārvatī*. On the other hand for the devotee it is easy to obtain Divine Mother's grace. For him the difficult task of crossing the ocean of birth and death becomes easy.

दुर्लभा **Durlabhā** **54**

The one hardly attainable; without effort.[2]

The necessary effort for undergoing certain disciplines may pave the way for attaining to Divine Grace of the Mother. Even the great mystics and devotees have to wait for Her grace, which is otherwise open to all. Her sovereignity, although visible everywhere is yet unconceivable except through intense contemplation. She is ever new on realization that renders antecedent existence[3] powerless. This stage is hard to attain to even for a *Jñānī*. The grace of *Pārvatī* is not easily attainable. It comes through Her sweet will.[4]

विद्या **Vidyā** **55**

The knowledge leading to liberation.

Knowledge of self, *ātma vidyā* or *Parā vidyā* is one of the *vidyās*.[5] Knowledge of *Parā vidyā* is the only knowledge that can bring about emancipation.[6] It is paradoxical that She is the source of

---

1. cf. *Lali. Sahas.* name 189.
2. *Lali. Sahas.* name 188.
3. *Purva samskāra* or Prārabdha Karma.
4. शक्तिपातसमये विचारणं, प्राप्तमीश न करोषि कर्हिचित् ।
   'O Lord! you never fall to discrimination while showering grace'. *Śivas.*
5. Manusmrti VII.43.
6. सा विद्या या विमुक्तये । *Up.*

bondage as well.[1] According to the *Upanisads* the power of knowledge (*vidyā śakti*) is the basis of all powers. This is the *nirguna* aspect of *Parā vidyā*. In the *saguna* aspect that sublime *vidyā* coloured in triple form appears in many branches of knowledge.[2]

Vidyā is the deity of the three Vedas mention of which is made in the preface of *Ṛgvedabhāṣya* by *Sāyana* as follows: "Once *vidyā* approached a *Brahmana* and said 'I am your wealth. Your duty is to impart me to disciples who are pure, celibate, law abiding and active and who protect the treasure. I hate disciples who are jealous".

According to *Śāktas*, *Vidyā* is the ultimate reality and *Śiva* is the supreme knowledge itself. The categories of *Śaiva* doctrine which have little difference with those of *śākta*, name *vidyā* as one of the sheaths (*kancukas*) of *Māyā*, associated with whom *Śiva* becomes the limted *Jiva*, who subsequently regains his omniscience with the favour of *Jñāna śakti* and *Kriyā śakti*, knowledge and action both.[3]

Mother is approached as *vidyā śakti* which is not the same thing as *Śri Vidyā*. Mother praised in *Durgā Saptaśati* is known as *Durgā*.

Knowledge is wisdom. The Sanskrit root of *vidyā* is *vit* which means 'to know, to become wise'. In German language the word' 'Kentniss' comes from the root *jña* or *gnya* (to know) and the word 'Weisheit' from the root *vit* (to become wise). Similarly we have 'knowledge' and 'wisdom' which are synonyms, depicting the nature of goddess *Vidyā*,[4] who is worshipped in the form of *Durgā*, as explained above. Name 549 in *Lalita Sahasranama*.

स्वर्गति: **Svargatih** **56**

The power that grants access to Divine self.

The virtuous are granted access to Heaven ruled by Lord *Indra*. It is a temporary abode after death. The great power of *māyā śakti* graces the earnest aspirant with revelation of the supreme self which is permanent bliss.

---

1. मा विद्या परमामुक्तेर्हेतुभूता मनातनी।
   संमारबन्धहेतुश्च मैव मर्वेश्वरेश्वरी॥ *Dev. M* I.57.
2. विद्याशक्तिः ममस्तानां शक्तिरित्यभिधीयते।
   गुणत्रयाश्रया विद्या मा विद्या च तदाश्रया॥ Br. J.Up. III.1.
   Also see *Durgā Saptaśatī* IV.9,10,11.
3. cf. Bhaskara Ray's commentary on name 549 in *Lali. Sahas*.
4. विद्येति यां श्रुतिरहस्यविदो वदन्ति।
   'Knowers of the secret of *śrutīs* call Her *Vidyā*'.

पुरवासिनी **Puravāsinī** **57**

The one who resides in the body as *Ātman*, soul.

The Mother is one supreme Power. In Her play or *līlā*, She becomes many appearing through the bodies of different forms in the world.[1] Dharmācārya says, "Though in reality, one, thou art seen in countless forms, like an actress."[2]

अपर्णा **Aparṇā** **58**

One without a leaf or covering.

Every aspirant is accessible to spiritual knowledge. There is no restriction to take to the path. Yet only the few know the truth. Her grace is an open secret. She is called *Aparṇā*.

As described in the *Purāṇas*, *Pārvatī* performed penance in quest of marrying *Śiva*. During that hard course of penance she spurned even the fallen leaf to nourish her life.[3] She remained one pointed in her practical approach to the desired object. She got the name *A-parṇā*.

"*APARṆĀ*, Lady of the unbroken fast –
Have sages called her, saints who knew the past".[4]
(Griffith's translation of Kalidasa's works)

On breaking the compound word *Aparṇā* as *apa-ṛṇā*, it means that the Mother is the discharger of debts. She "never falls to a lower level, as she has no debt payable to anybody, for her devotees have already got more than what they have merited by their acts of worship".[5]

In short, Divine Mother is the coverless absolute power that can hardly be explained. Constant and regular spiritual practice (*sādhanā*) only may reveal the truth.

---

1. a. Read *Devi Sukta* of *Ṛṣi Ambhṛṇi* in the *Ṛg Veda*. This *sukta* has been a part of *Chandī* worship and the Vedic basis of *Devi Māhātmya*.
   b. Also see *Devyatharva śīrsa* of *Atharva Veda*.
2. एका सती भगवती परमार्थतोऽपि ।
   संदृश्यसे बहुविधा ननु नर्तकीव ॥ *Panc*. IV.18.
3. त्यक्तपर्णा च अपर्णाख्यामवाप सा । *Siva Purāna*.
4. वदन्त्यपर्णेति च तां पुराविदः । K.S. V,28.
5. *Lali. Sahas*. name 754 (Tr. Swami Vimalananda). Also cf. name 351.

शाम्बरीमाया **Śāmbarīmāyā** **59**

Power of mysterious play.

Supreme Mother assumes duality and yet remains untainted as, then also by her own grace she evolves into her universal supreme self. By Her power of manifestation She hides Her Reality which is otherwise expressed in the amazing and indeterminable panorama of the world.[1] Thus *Jīva bhāva* comes into existence. *Jīva* gets involved in the chain of births and deaths, pleasure and pain, love and hate[2] because of delusion[3] brought about by limitation and ignorance. This entangles him in the meshes of *karma*, at the same time it shows what is called the mystery and magic of Mother's play.

On realization or recognition of true self after having got complete renunciation and knowledge, filled with devotion to Divinity, one finds one's own true nature in an amazing moment.

मदिरा **Madirā** **60**

She is the wine that heightens awareness.

Mother grants the ecstasy of unlimited bliss, which dispels our delusion and which rejuvinates us. As such it is not to be mistaken for the ordinary wine which can only degrade us, even though it may be temporarily exhilerating. Says *Rājā Kulaśekhara* (10th century A.D.): "It is the wine which, those who take, get awareness and those who do not partake of it become deluded".[4] Due to this divine ecstasy[5] supreme Mother is termed *Madirā*.

मृदुहासिनी **Mṛduhāsinī** **61**

The one who smiles pliantly.

---

1. मिथ्या माया मोहावेशम् *Sankarācārya*
2. षडूर्मि —the six kinds of pain in the world.
3. "*Mithyātva* is in the perception of difference and not in the attributes that differentiate the one into the many".
   (Swami Vimalananda in note on name no. 735 in *Lali. Sahas.*)
   "Magician is true but the magic he plays is false".
   (Sri Ramakrishna).
4. यत्पायिनो न मुह्यन्ति मुह्यन्ति यदपायिनः ।
   Refer '*Mukundamala Evam Anya Stotra*'; Edited by the author. Ver.5.
5. Study this ecstasy in the works of Swami Ramatirtha, 'In Woods of God-Realization'.

Smile indicates delight and soft smile ensures favour in the Mother's look. This is a common experience also. A serene smile comes out of a delighted heart. It is the tranquil expression of spiritual bloom.

कुलवागीश्वरी **Kulavāgīśvarī** 62

The sovereign power of soundless sound (*Anāhata*).

The subtle existence of *Devī* in a body (*piṇḍāṇḍa*) is called *Kundalinī*. It is the life power sleeping like a serpent in three and a half coils at *Mulādhāra*. When roused by *yogis* (in the cavity) it, like lightening, breaks straight through the six wheels,[1] *cakras*, as well as the three knots (*granthīs*) called *Brahmagranthī*, *Viśnu-granthi* and *Rudragranthi*. Abhinavagupta calls it the highest power,[2] which reaches *sahasrāra*, the thousand petalled lotus in the brain. From *śaśikalā*, the pericarp of moon lotus, *Devī* showers flow of nectar which divinises the *yogi*.[3] Not only yogis but others also endowed with serene and sharp intellect get this benefit by earnestness of thinking, *Bhāvanā*.[4]

Kula is the highest power, as said above, residing as *Kundalini* in *Mulādhāra*. *Kundalinī* cannot be located in the physical body because it is the subtle *Prāna śakti* which is the power creating the universe. The part of *suśumnā* leading to *sahasrāra* (*Akula*) is also called *Kula*, as it is connected with *Mulādhāra*. *Kula* is primal power expressed in sound (*Vāk*) and its sovereignity is termed *Kulavāgīśvarī* (*Kula-Vāk-Iśvarī*). It is the sovereign expression in sound known as *Śabda Brahma* or *Brahma śakti*.

The word *Kula* is used for other meanings also but all those are convergent towards what is explained above. For example:

i. *Kula* indicates a noble or chaste family. In this sense it connotes that this secret of self is covered by the veil of *Avidyā* just as a chaste woman is protected by her family,

---

1. मूलालवालकुहरादुदिता भवानी
   निर्भिद्य षट्मरमिजानि तडिल्लतेव । *Panc.* IV.6.
2. कुलं हि परमा शक्तिः *Tantrāloka*
3. भूयोऽपि तत्र विशमि ध्रुवमण्डलेन्दु
   निष्यन्दमानपरमामृततोयरूपा ॥ *Panc.* IV-6.
4. Sri Ramakrishna often went into *Bhāva samādhi*.

ii. *Kula* means the scripture (*Kula śāstra*) which makes the worshipper and the worshipped one entity.
iii. *Kula* means the right conduct which is the secret of union with divine. This secret, according to *Yogini Hṛdaya* (I.5) is three-fold viz. (a) the secret of *cakra* (cakra saṁketa); (b) the secret of *Mantra* (*mantra saṁketa*) and (c) the secret of worship (*pujā saṁketa*).

Hence *Kulavāgiśvari*[1] is *śāmbhavi vidyā*, the knowledge of self as divinely revealed. *Devi* never allows revealing of this secret to the ignorant or the atheist but She easily reveals it to sincere devotee.

नित्या Nityā[2] 63

One-ever alert.

Supreme consciousness maintains the glory of oneness even as it flows in diverse ways. It is as good in transcendence as in immanence because it is ever pure like the ether. It nourishes itself in all its adopted variations namely the waking, the dreaming and the deep sleep states. Thus the Mother pervades everywhere everytime and in every being. This is realized by *yogīs* as the fourth state, "The Fourth pervades the three states",[3] "The Fourth must pierce through the rest of the three states"[4], "Supreme consciousness is ever awareness".[5] That is *Nityā*.

नित्यक्लिन्ना Nityaklinnā 64

Everflowing source of compassion.[6]

---

1. There is *Sakti Pītha* of *Kulavāgīśvari* in Kashmir at Kulgam in District Anantnag. It is about sixty kms from Srinagar. The sacred spring surrounded by the temple premises is of ancient standing. Erudite saints like Swami Ātmārām Ji and Pandit Krishan Joo Razdan and others have sprung from this area. *Kulavāgīśvarī* is worshipped there with reverence, devotion and ritualistic zeal to date.
2. Repeated as name 327. There is consecutive repetition of a name of *Viṣnu*, *Vasudharma* in *Viṣ. Sahas*. (693, 694). *Śankarācārya* explains the two interpretations in the *Bhāśya* differently. cf. *Lali. Sahas*. 136.
3. तुरीयं त्रिषु सन्ततम् *Up.*
4. त्रिषु चतुर्थं तैलवदासेच्यम् *Siva Sutra* III.20.
5. अविनाशी वा अरेऽयमात्माऽनुच्छित्तिधर्मा *Bra. Up.* IV.5.14.
6. *Lali. Sahas*. 388 (Tr. Swami Vimalananda). Also cf. Gems from the Tantras by M.P. Pandit, p.31.

Klinnā means tender or moist. The Mother is always an embodiment of compassion. All Her devotees, therefore, are endowed with this quality i.e. compassion. She is not only transcendent but immanent also. She is always active behind the veil and takes upon herself the travails and sufferings of all beings. She is Divine grace, unrestrained.

कृशोदरी Kṛśodari 65

Lean bellied (an embodiment of contentment).

Mother is all satisfaction because all desires get fulfilled in Her. She is ever hungry to swallow the universe of duality and maintain universal oneness.

In Her *saguna* form Mother has a lean belly. She is like a string holding beads together and passing through every bead which fact, in turn, indicates Her holding all beings together and passing through each one of them.[1] For those who follow *yoga sādhanā*, Mother's form as *susumnā nādī* is quite lean and thin.[2]

कामेश्वरी Kāmeśvarī 66

The sovereignty of Divine will for creation.

Kāma is not used here in the gross sense of desire, sex or any such thing. It means assuming duality or diversity at will. It represents the personified will of the supreme spirit in creation. This supreme power itself is instrumental[3] cause as well as material[4] cause of the creation of universe. It is, therefore, understood that Mother assumes any or every form between *Pṛthvi*[5] and *Prakṛti*[6] at Her sovereign will. Hence the *Kāmeśvari*, the Mistress of desire.

Kāma is also an epithet of *Manmatha*,[7] who assumes any form

---

1. नमः सूत्रात्ममूर्तये *Devi. Bh.* VII.31.49.
2. बिसतन्तुतनीयसी

   'More minute than the fibre of lotus stalk'. Understand the semblance of antithesis (*virodhābhāsa*) of *Kṛśodharī* with *Agādhā* (Name 784).
3. निमित्तकारण
4. उपादान कारण
5. The grossest of the elements is earth.
6. Original source of the material world.
7. Cupid or the god of love.

to cause attraction or desire of carnal gratification.[1] But here it is the sovereign will of Mother for bringing about creation.

In *Rādhā Tattva* (Radha cult), She is called *Raseśvari*.[2] *Kāmeśvarī* is one of the names of *Lalitā*.[3]

नीला **Nīlā**[4] **67**

One whose body is dark blue. OR

One who has black hair.

Mother's body is her universal form which is actually infinite, formless and ethereal. The sky has no colour but when we look at it, it appears dark blue. In the same way Mother's formless form of infinity is described. Even with the effulgence of crores of suns Infinity is formless, inconceivable; the effulgence of millions of suns and moons would seem to have some form though actually it is formless.[5]

Nīlā means black[6] also. In that case it refers to the dark black hair[7] of the goddess, Her locks are described as shining and black. This is a sign of the exquisite beauty of divinehood.

Pārvatī is depicted as blueness of *Kālakuṭa*[8] absorbed in the neck of *Nīlakanṭha Śiva*.

---

1. When the gods wanted a commander for their forces in their war with *Tāraka*, they sought the aid of *Kāmadeva* and his wife *Rati* in drawing the mind of *Śiva* towards *Pārvatī*, whose issue alone could vanquish the demon. (cf. Kalidasa's *Kumārasambhava* II.54–64).
2. *Brahmavaivarta Purāṇa.*
3. "The Divine Mother is called *Lalitā* because She manifests and reabsorbs the universe into Herself during her five-fold work of *sṛṣti*, *sthiti*, *samhāra*, *tirodhāna* and *anugraha*, easily as a sport play without descending from Her transcendent Divine nature".
   Sri Lalitāmbikā Tr. Swami Vimalananda.
4. This name is repeated at no. 209. Know the difference in meaning.
5. cf. *Devināmavilāsa* no. 67. Also cf. Lali. Sahas. 500.
6. कृष्णे नीलासितश्याम काल श्यामल मेचकः *Amarkoṣa* I.V.14.
7. cf. नीलचिकुरा name 185 of *Lali. Sahas.*
8. *Kālakuṭa* is the deadly poison that came up on churning the milk ocean. Seeing this the *asurās* ran off in great fear and the *Devās* led by *Viṣnu* got bewildered. *Śiva*, reputed for his reckless courage, put the poison in his mouth but *Pārvati* held his throat with her hands to stop it from entering the stomach. It could not be vomitted either. *Siva's* throat

भीरुण्डा **Bhīruṇḍa** **68**

Fearful with headless body. OR
Radiant with loud cruelity.

Although the Divine Mother is all compassion and all love for devotees yet She is eternally vigilant against anti divine forces. She strikes terror as She lifts the *Vajra*[1], thunderbolt. Then She is cruel and radiant with anger for those who fail to see the unity underlying the empirical differences and the true identity of soul and God.

Literal meaning of the word *Bhīruṇḍa* is 'fearful with headless body'. This applies to *Devi*'s form of *Chhinamastā*, one of the forms of ten *Mahāvidyās*. The Vedic bellowing bull (*Yajña Vṛṣabha*) has two heads (*dve śirṣe*),[2] namely *Brahmaudan* and *Pravargya*. *Chhinamastā* represents the second. The former represents realization of self and latter the nature of creation: the former is the food, the latter may be compared to crumbs only: the former is like the life giving rays of the spring sun, the latter like the life taking rays of autumn. In the *Āgama śāstras* this life taking aspect of Mother is termed *Kabandha*, the trunk. *Kabandha* is *Śiva* and *Chhinamastā* is *Śakti*. The power which creates the world is represented by *Chhinamastā* which may be synonymous with *Bhiruṇḍā*.[3]

वह्निवासिनी **Vahnivāsinī** **69**

Kuṇḍalinī power residing in the fire of *Mūlādhāra*.

Kuṇḍalinī is the great vital force (*Prāna śakti*) hidden and sleeping in the pericarp of *Mūlādhāra*, the lowest mystic wheel (*cakra*), at the bottom of backbone in every creature. There it remains like a coiled serpent in *Madhya Bindu* called *Kulakuṇḍā*, with its face covered. Being the pivot of all energies it is compared with fire.

---

turned blue. This gave *Pārvatī* the name *Nīlā*, the blue and *Śiva* came to be called *Nīlakanṭha*, the blue necked one. *Viṣnu* and *Pārvatī* were affected with the flames of *Kālakuṭa* poison and so they became *Nīlavarṇā* and *Kāli* respectively. (*Kambha Rāmayaṇa*, *Yuddha Kāṇda*).

1. महद्भयं वज्रमुद्यतम् ... ... ॥ Kath. Up. 6.2.
   भयादस्याग्निस्तपति भयात्तपति सूर्यः । ibid. 6.3.
2. चत्वारिश्रृङ्गा त्रयो अस्य पादा द्वे शीर्षे ...
3. cf. *Gāya. Sahas.* name 770 (*Bheruṇḍā*, भेरुण्डा).

The *Devī*, as such, enjoys oblations offered with purity and love just as sacrificial fire absorbs offerings made to it. This fire in *Mūlādhāra*, in consequence, clears away impressions or false ideas of ignorance from the mind of *sādhaka* and opens the portals of *sahasrāra* for him. This is the true nature of Mother.[1]

लम्बोदरी **Lambodarī** **70**

The voracious absorber of objectivity.[2]

Like a mirror, Mother, as pure consciousness holds everything in the universe in itself and yet at the same time it remains pure, unburdened and untainted.

महाकाली **Mahākālī** **71**

The Great Power transcending the definable limits of time.

Mahā Kālī takes away the fear of Death when her true nature is realized.

Mahā Kālī is one of the ten *Mahāvidyās*.[3] Her spouse is *Mahā-kāla Puruṣa*. They are the immanent and the transcendent aspects of the ultimate like two sides of the same coin. Their non-duality is like the fire and its energy, heat or like the sun and its light. Through the theory of Resemblance (*Ābhāsavāda*) it is palatable to understand that supreme spirit and power of supreme spirit cannot be different from each other. That is the secret of *Ardhanārīśvara*. There is no gender in ultimate reality.

Mahākāli is, therefore, the eternal power of immanence as well as transcendence.[4] This is the wonder of Her nature.

---

1. cf. See names at nos. 62 and 155.
2. 'अखिलार्थघस्मरम्' is an apt term given by Utpaladeva in his *Śivastotrāvalī* (xiii–20) to explain the name.
3. Refer to the name at no. 1 cf. Lali. Sahi. 751.
4. Sri Ramakrishna, once in conversation with Vidyasagar, said, "He who is Brahman, is addressed as the Mother". Then intoxicated with divine love he sang:

   "He it is, Ramprasad, that I approach as Mother,
   But must I give away the secret here in the market place?
   From the hints I have given, O Mind! guess what that Being is!"

   While singing, the Master (Sri Ramakrishna) went into *Samadhi*. After regaining the normal state, he sang again:

   "And faith is the root of all,
   If in the Nectar Lake of Mother *Kali*'s feet.

विद्याविद्येश्वरी **Vidyāvidyeśvarī** **72**

The sovereign power which is the lord of both, knowledge and ignorance.

Śaktī is the potential power of witness to what exists and also to what does not exist.[1] It is the basic strength which appears as light and darkness. Therefore, knowledge and ignorance are both embodied in the Mother. She is the power of liberation as well as of bondage, knowledge[2] as well as of ignorance[3]. We know that distinction is the language of relative consciousness. Therefore, when distinction between knowledge and ignorance vanishes, supreme consciousness is revealed. That is the essence of Motherhood.

नरेश्वरी **Nareśvarī** **73**

Potency of the Supreme Spirit.

Although the power of movement is inherent in every creature yet it is difficult to conceive the first vibration of this power. At its source it is un-defiled but as it flows impurities set into it, so much so that it assumes duality. This impurity causes the sense of distinction and delusion begins to prevail. Divine Mother or Supreme consciousness realizable in human form alone is the sovereign source of this power in every man and woman. While this power remains dormant it gets stuck in bondage but when the same power is rendered active it showers bliss. Therefore, Mother has the name *Nareśvari.*

My mind remains immersed
Of little use are worship, oblations or sadrifice".
The same experience is expressed by a saint poet of Kaśmīr *Śaivism* as :

अयं रसो येन मनागवाप्तः
स्वच्छन्दचेष्टानिरतस्य तस्य ।
समाधियोगव्रतमन्त्रमुद्रा
जपादिचर्या विषवद्विभाति ।।

Tantrāloka

1. विद्याऽविद्ये निहिते यत्र गूढे । — *Śv. Up.* V.1
2. सा विद्यापरमामुक्तेर्हेतुभूता सनातनी । — *Du. Sapt.* I.57
3. संसारबन्धहेतुश्च सैव सर्वेश्वरेश्वरी ।। — *ibid.* I.58

सत्या **Satyā**[1] **74**

One who makes appear as true what is essentially untrue.

Eternal Truth is the basic nature of Divine Mother. This truth cannot be challenged even during waking, dreaming and sleeping states of a human being at any time or at any place. Superimposition[2] is made on it through the medium of ignorance which results in the I-ness of an individual (*Jīva ahankāra*) and leads one to bondage of birth and death.

By cleansing one's intellect with *tapas* i.e. unselfish service to develop universal love and purity, one may be disposed towards realizing Truth. One's inspiration is then favoured with the strengthening influence of Divine Mother.[3]

सर्वसौभाग्यवर्धिनी **Sarvasaubhāgyavardhinī** **75**

One who confers the highest bliss or sublimity of Truth.

Saubhāgya means good fortune chiefly consisting of favour shown by man to woman and vice versa. *Kālidāsa* defines the term:

"T' is Beauty's guerdon which she loves the best,
To bless her lover, and in turn be blest".[4]

(Tr. Griffith)

And, *Sarvasaubhāgya* means sublimity in good fortune or the highest bliss arising from the union of *Jīva* with *Paramātmā*, rightly called the Realisation of Self. This is conferred by Divine Mother's power called *Anugraha śaktī*. That is immortal bliss.[5]

---

1. Repetition of the name 303.
2. *Adhyāsa* Theory of *Saṇkara* — *Br. Su.* (*Śānkarabhāśya*) I.i-iv (*Adhyāsadhikaran*)
3. Sri Ramakrishna was disposed for the Truth through the grace of Mother *Kāli* at Dakshineshwar, Calcutta.
   Other examples of devotees endowed with Mother's grace are available from Kashmir and other places of *Śakti* worship in India.
4. प्रियेषु सौभाग्यफला हि चारुता। — K.S. V.1
5. यो वै भूमा तदमृतम्। — *Chh. Up.* VII.24.1
   Also cf. name 992.

संकर्षणी **Saṅkarṣaṇī** **76**

The Power that dissolves delusion.[1]

Delusion makes one's mind believe in the permanence of worldly objects and persuades it to remain addicted to the gratification of sensual pleasures. It is the Mother's grace that drains out all filth away from the seeker's mind and thus reveals the Truth to him. She unites him with divinity which is ever pure, ever fresh and all embracing. He "is seized and held in her grace so closely that time and place could not separate the human and the Divine, *Jīva* and *Deva*".[2]

नारसिंही **Nārasimhī**[3] **77**

One who is the expression of compassion through matched valour.

Divinity expressed compassion through the incarnation of *Nārasimhi* who appeared from the pillar of fire to save his devotee, *Daitya Prahlāda.* He was tortured by his athiest father, *Hiranya-kaśyapa*, for he did not and also could not deny the existence of God, the Divine Power behind everything in this created universe.[4] This power is the Mother in *Śakti* who is all compasssion for her devotees and harsh to the wicked.

Nārasimhī also means the power of the knowledge of self.[5]

वैष्णवी **Vaiśnavi** **78**

The consort (power) of *Viṣṇu* shaping creation.

Viṣṇu is one of the sacred triad of gods entrusted with the

---

1. दुर्मोहनिर्मूल्निनीम् is used by Sahib Kaul in *Devināmavilāsa* (85). Also, cf. *Viṣṇusahasranāma* name 552 *Saṅkarṣaṇa*, "Who absorbs into himself all creations at the time of cosmic dissolution". That is equally true of *Saṅkarṣaṇi*. (See *Śaṅkara Bhāśya*).
2. Further Lights : The Veda and Tantra by Kapali Sastriar.
3. Repeated at no. 576.
   cf. *Gāya. Sahas.* 513 (*Nṛsimhini*, whose loving spouse is *Bhagavān Nṛsimha*).
4. Refer to *Bhāgavat*; *Skanda* VII, *Adhyāya* 8, 9, 10; P *Viṣnu Purāṇa* I. 17, 18, 19, 20 Chapts.
5. नृ = mortal, सिंह = most excellent or pre-eminent. The word, therefore, means the power of excellence which is possible only on self-realization.



Vaishnav Devi

power of preservation of the universe. This duty he is represented to have been discharging by taking various incarnations.[1] His personified energy or *śakti* is called *Vaiṣṇavī*.[2] She gives symmetry, beauty organization and pattern of form to creation. With her mighty force she maintains a network of universes (*bhuvanas*).[3]

Vaiṣṇavī also means the power that maintains the being-consciousness. She is the Supreme Power, *Parā Śakti*, the presiding *Māhesvarī* over *Mahākālī*, *Mahālakṣmī* and *Mahāsarasvatī*. Her other names, pet to *Śakta* devotees, are *Lalita*, *Bhuvaneśvarī* and *Vaiṣṇavī*.[4] In Lalita Sahasranāma it is name 892.

महोदरी **Mahodari** 79

The big bellied one.

The infinite aspect of Divinity involves in itself formless self and all that is projected in the world. The Mother, therefore, unhesitatingly holds the whole universe in herself alone.[5]

---

1. The ten *Avatāras* (incarnations of Lord *Viṣṇu*) are:
   मत्स्यः कूर्मः वराहश्च नरसिंहोऽथ वामनः ।
   रामो रामः श्रीकृष्णश्च बुद्धः कल्किस्तथैव च ।।
2. त्वं वैष्णवी शक्तिरनन्तवीर्या विश्वस्य बीजं परमासि माया । *Dur. Sapt.* 11.5
3. अस्माद्भवतीति भुवनम्
   'Whatever is produced from it is called *Bhuvanam*, the world, the universe.' In Vedic literature three *Bhuvanas*, *bhu*, *bhuvāh*, *svāh*, are enumerated. Some say there are seven and others say there are fourteen *bhuvanas*. In *Kaśmir Śaivism* 118 *bhuvanas* are enumerated. Sir James Jeans in his book 'The Mysterious Universe' perceives 18 universes and says that there are many more.
4. *Vaiṣṇavī* or *Vaiṣṇava Devī* is a famous *Śakti Pītha* in Jammu & Kashmir state. About 50 kms to the north west of Jammu, the shrine is in a mountain cave. Pilgrims have to wade about 50 yards through water stream called *Bāna Gangā* flowing from the sacred feet of the three Deities. Pilgrims and visitors throng the shrine throughout the year. However, *Navarātra* is considered specially glorious. *Vaiṣṇavī* emanating as *Kauśikī Durgā*, killed *Mahiṣāsura*, *Sumbha* and *Nisumbha* along with *Dūmralocana*, *Raktabīja* and others. (Ref. *Durgā Saptaśati* II and III episodes particularly verse 16 of chapter 4).
5. c.f. Name 784. Also note its semblance of antithesis with name 65.

कात्यायनी **Kātyāyanī** 80

The sum total of the light of all deities.

"That brightness which is the best and the greatest is known in the world by the name of Kātyāyanī".[1]

There are other concrete versions of the name:

i. According to the tradition of four *Pīthas*, *Kātyāyanī* (with *Jagannātha*) presides over (a) *Uddiyāna Pītha* in the Svat Valley (West India).[2]

ii. *Kātyāyanī* is the daughter of the sage *Kata*.[3]

iii. *Kātyāyanī* was one of the two wives of Sage *Yājñavalkya*. She accepted herself to undertake the burden of all the material affairs. The other wife *Maitreyi* was of a deeply spiritual nature.[4]

iv. *Mahākāli* is called *Kātyāyanī* while *Mahālakṣmī* is *Kamalā* and *Mahāsarasvatī* is *Kalāvatī*.[5]

v. *Kātyāyanī*[6] is an epithet of Pārvatī, the Mother of *Kārtikeya*.

चम्पा **Campā** 81

Fragrance of the golden hued *campā*.

Like the *campaka*[7] flower with its golden hue the fragrance of Mother's hair generates delight of the fourth state of consciousness (*Turya*).

Sometimes, on account of the appearance of the inferior states of mind, a yogi may not experience the fourth state. But because of the fragrance of the Mother's magnificent hair i.e. *anugraha*, this delight may reappear as an experience.

---

1. *Vāmana Purāna*.
2. The other three *Piṭhas* are (b) *Kāmarūpa* with deities *Kāmeśvarī* or *Kāmākhyā* and *Kāmeśvara* in the east; (c) *Pūrnagirī* with deities *Pūrneśvarī* and *Mahānātha* in the south; and (d) *Jālandhara* with deities *Caṇḍi* and *Mahādeva* in the north.
   (From *Hevajra Tantra* of the Buddhists, 8th century)
3. *Kālikā Tantra* (Chap. 43, 45, 64).
4. *Brahadāranyakopaniṣad* Chap. IV.
5. कात्यायनीति कमलेति कलावतीति ।। *Panc*. IV.18
6. cf. *Gāya. Sahas.* name 118; *Lali. Sahas.* name 556; *Bha. Sahas.* name 590.
7. See *Amarakoṣa* II.iv.63 and 64. Another name for the magnificent and fragrant *campā* flower.

It is that spiritual experience which removes traces of agitation caused by the access of *Moha* or ignorance.[1] This is Divine Grace of Mother.

सर्वसम्पत्तिकारिणी Sarvasampattikāriṇī 82

Contemplation on whom bestows excellence, the fulfilment of all desires.

All human desires, limited and inferior[2] as they are, are rendered void[3] on realization of self. There is no prosperity greater than this; and that is possible through the grace of Divine Mother only.

नारायणी Nārāyanī 83

Immeasurable power of *Nārāyana*, the support and goal of man.

Nārāyanī is an epithet of *Lakṣmī*, the goddess of wealth. She grants spiritual wealth, self-realization, liberation or *mokṣa*, which alone is immeasurable and eternal.

It is the Divine Power devoted to which *Nara-Nārāyana*[4] came into being to bless mankind.[5]

---

1. विषयेषु च सर्वेषु इन्द्रियार्थेषु च स्थितः ।
   यत्र तत्र निरूप्येत नाशिवं विद्यते क्वचित् ॥
   'In all sense enjoyments in whichever condition the yogi may happen to be placed, whatever he may investigate, there is no place where bliss does not exist'. (*Svacchanda Tantra*) IV.314
2. 'आगमापायिनोऽनित्याः' 'They come and go and are impermanent'. *Bhag. Gitā* II.14
3. यं लब्ध्वा चापरं लाभं मन्यते नाधिकं ततः
   'Having gained which one thinks that there is no greater gain than that'. *ibid.* VI.22
4. *Nara* and *Nārāyana*, the inseparable sanyasins are said to have been practising *tapas* at *Gandhamādhana Parvat* in the holy *Badrikāśrama* on the Himalayas. *Indra*, excited with the fear of losing his position, tried to disturb their austerities by presenting damsels to them. *Nārāyana* put all of them to shame by producing nymph, *Urvaśi* of excellent beauty.
   Ref. *Devi Bhāgavat* Bk. IV Chap. 5,6.
   c.f. *Vikramorvaśīyam* of *Kālidasa* V.1. Also cf. Lali. Sah. 298.
5. *Nara-Nārāyanas* are believed to be present at *Badrikāśrama* and are visible only to pure souls who benefit from them in maintaining *sātvika samādhi*.

महानिद्रा **Mahānidrā** **84**

The power of deep sleep where doubts exist not.

This deep sleep is not of a common person but of a yogi[1] who practises perfect contemplation on the self (*samādhi*) where all doubts (i.e. worldliness) get dissolved. That in which all beings wake is night for the reflecting yogi whom Mother has graced.[2]

योगनिद्रा **Yoganidrā** **85**

The super-conscient sleep.

This is the state between sleep and wakefulness, state of half-contemplation and half-sleep, in which a yogi reposes.

Viṣṇu, the all pervasive principle of preservation lies in *yoga*-nidrā on *Ananta*.[3] *Lakṣmi* is the power of 'the Lord of universe, called *Yoga-nidrā*, the sleep power of yoga or the superconscious poise of the Supreme Being'.[4] Yogis call it the fourth state, *Turīya*.[5] When consciousness resides in *turya* and the yogi goes to sleep just to give rest to his body that state is *yoganidrā*.

प्रभावती **Prabhāvatī** **86**

Aglow with Divine Effulgence.

Here it connotes that glow without which all the visible world does not exist.[6] It is that splendour which brings into being all this solar system and emits the surrounding rays[7] to keep itself hidden to

---

1. With the realization of God everything undergoes transformation for the *Jñāni*. It is God Himself that has become the phenomenal universe and all the beings in it. (Sri Ramakrishna)
2. यस्यां जाग्रति भूतानि सा निशा पश्यतो मुनेः । *Bhag. Gītā* II.69
3. *Ananta* is a synonym of *śeṣa*, who is reputed to have thousand heads and forms the conch of the Lord *Viṣṇu*.
4. Further Lights by Kapali Sastriar.
5. तुरीयं मूर्ध्नि संस्थितम् *Brahmopanisad* 3
6. दिनेऽपि यद्धीनमिदं न किञ्चित्... *Devināmavilāsa* VI.95
7. There are eight *āvarana Devatās* in the form of siddhis, accomplishments : *animā*, *mahimā*, *laghimā*, *garimā*, *prāpti*, *prākāmya*, *īśitva* and *vaśitva*. A true yogi reaches the Truth only after winning over these obastacles in his spiritual path.

physical eye.[1] *Samvit*, as Divine Mother, pervades the whole universe.

प्रज्ञापारमिता **Prajñāpāramitā** **87**

One who transcends Divine wisdom.

Mother is that wisdom, par excellence, without whose grace those who claim to be all knowing find themselves dumb in no time.[2] By her own manifestation she holds the gigantic power of senses and makes the triad of gods functional. *Prajñāpāramitā*[3] is supreme consciousness beyond dual and non-dual aspects of Reality.

प्रज्ञा **Prajñā** **88**

The intuitive intellect.

It is the wisdom personified as the goddess of arts and eloquence. One who is graced with this internal wisdom displays it like a skilful player handling the ball in a playground.

Literal meaning of the word *Prajñā*[4] is 'a wise or learned woman'.

---

1. c.f. *Lali. Sahas.* name 393 (Bhaskara Ray's commentary).
2. सर्वज्ञोऽपि यद्द्याविरहिता यान्ति क्षणान्मूकतां *Devināmavilāsa* VI.96.
3. The word *Prajñāpāramitā* appears to have come first from *Nāgārjuna* (50 A.D. to 120 A.D.) who came to Kashmir for the propagation of Buddhism. Not satisfied with a thorough study of Buddhism, in his search for more texts, he is said to have obtained *Prajñāpāramitā Sutras* from a *Nāga*. From this he developed the *Mādhyamika* school of Buddhism by writing a commentary known as *Prajñāpāramitā Kārikās*/*Śāstra*. (Philosophy of Nāgārjuna by K. Venkata Ramanan p.26). The fundamental principles of his philosophy are:
   a. Doctrine of Relativity: Everything is void (*śunya*). This leads to *Prajñā*, intuitive wisdom or non-dual knowledge.
   b. Non-origination theory: *Śunya* or non-substantial implies the idea that things are un-originated and undestroyed. This seems to have developed later as *Ajātavāda* of *Gauḍapāda*, during circa 8th century and is akin to the thought of *Pratyabhijñā* of Kashmir *Śaivism* which developed during the 10th century. "It is that which has no cause, that which is not produced, that which is not born, that which is without measure". (Philosophies of India by Zimmer p.522). This clearly hints to transcendent wisdom.

   (For *Ajātavāda*, refer to *Gauḍapāda Kārikas* II.6, 12; III.48; IV.22.40). *Prajñāpāramitā* literally means perfection of wisdom.
4. c.f. name 492. 'Knowledge of the ultimate'.

This connotes that Mother is the source of wisdom. She is the power of understanding, discrimination or judgement in a person.

तारा **Tārā** **89**

The power of Mother who ferries mortals across the ocean of *samsāra*.

Tārā is derived from '*tāraṇā*', crossing over. The Goddess in this form removes the fear of flood.[1] She saves humanity from the great flood of misery[2], want and abundance,[3] brought about in three kinds of calamities[4] individual, social and natural. The Devas, therefore, pray to her for the removal of calamities.

"Thou art prosperity in the mansions of the righteous, poverty in those disposed towards evil, intelligence in the heart of the prudent, faith in the good and modesty in the high-born. We bow down to thee. O Devi! protect the universe".[5]

Mother *Tārā* is the basic *śakti* on whom ignorance and knowledge both depend. Her grace carries the aspirant across this ocean of samsāra and confers upon him unalloyed bliss. As such She is known by the name *Bhavatārinī*[6], saviour of the universe.

---

1. *Lalitopākhyāna* in *Brahmānda Purāna*. Also see note 4 of name 611.
2. ... ... तरन्ति विपदस्तारां च तोयप्लवे । *Panc*. I.17.
3. In abundance also one does not bend towards God:
   सुमङ्गलः कश्चन काङ्क्षते हि माम् । *Bhāgavata*. VIII.8.22
4. a. *Ādhyātmika* : calamities like diseases, worries and apprehensions.
   b. *Ādhiboutika* : calamities like social evils, fear from thief, wild animals etc.
   c. *Ādhidaivika* : calamities of natural troubles like floods, fires, earthquakes etc.
5. या श्रीः स्वयं सुकृतिनां भवनेष्वलक्ष्मीः
   पापात्मनां कृताधियां हृदयेषु बुद्धिः ।
   श्रद्धा सतां कुलजनप्रभवस्य लज्जा
   तां त्वां नताः स्म परिपालय देवि विश्वम् ॥
   Durgā Saptaśati IV.5
6. The image of the Mother at Daksinesvar Temple. Sarat Chandra Chakravarty in his hymn to Sri Ramakrishna writes:
   मुक्तिप्रसादां भवतारिणीं हि तामुद्बोधयामास जगद्धितेच्छया ॥
   "He, through the desire of doing good to the world, quickened the image *Bhavatārinī* whose favour is *muktī* into a living presence".

This Divine Power is ever awake like the sun. *Tārā*[1] is like the ever effulgnet star (the sun) to save the universe.

मधुमती **Madhumatī** 90

Mother possessing or containing sweetness is full with nectar of eternal joy.

The sweetness of Mother is richly provided in the juice of flowers. Therefore She accepts honey in her worship. Her sweetness is par excellence.

Madhumatī is the supernatural faculty belonging to a yogi. It is the final state of yoga known as *Madhumatī Bhumikā*. From above (*sahasrāra*) and on every side *soma* nectar[2] flows to a yogi. It is so subtle that even the bravest in spirituality cannot discriminate this flowing juice in him. Madhumati's grace is internal and quite subtle.[3]

मधु **Madhu** 91

The Honey of Perennial Delight.

Mother's sweetness is so delightful that no other delight can excel it. This honey does not make one mad; instead it bestows upon one intoxication of awareness.[4]

---

1. Just as in Hindu tradition *Durgā* is the *śakti* of *Śiva* so in *Māhāyāna* Buddhism *Tārā* is the sakti of *Avalokiteśvara*. This shows that *Tārā*, attributed to be one of the ten *Mahāvidyās* (see note of name 1 has connection with Buddhism. *Ācāra Tantra* says that *Tārā* should be worshipped according to Buddhist doctrine known as '*cīnācāra*' giving an example of *Vaśiṣtha Muni*. This suggests that Hindus must have learnt the worship of *Tārā* from Buddhists. Worship of *Tārā* is performed to this day in Ladakh and Tibet. (c.f. *Svatantra Tantra*). There is mention of the Devi in the written documents of Java of about the seventh century. Hindus must, therefore, have followed worship of *Tārā* about that time when also they went abroad for trade and propagation.
2. Shower of ambrosia from the transcendent moon located in the centre of *sahasrāra*. Also cf. Lali. Sah. 717.
3. Caution for such a yogi against being allured or altered is declared by Patanjali vide *Yoga Sutra* (III.51). Also see *Vyāsa Bhāṣya* of the *sutra* to understand clearly the *Madhumatī Bhumikā*.
4. यत्पायिनो न मुह्यन्ति मुह्यन्तियदपायिनः। *Mukundamālā* 5

क्षीरार्णवसुधाहारा **Kṣīrārṇavasudhāhāra**[1] **92**

She who carried off the ambrosia from the *Asuras*.

When the milky ocean[2] was churned one of the objects came to the surface was ambrosia, *Amṛtam*. *Asuras* and not the *Devas* were at their wit's end. *Mahāviṣṇu* transformed himself into a celestial virgin, *Mohini* and deluded the *asuras* to possess the *amṛtam*. On possessing it, it was distributed among the gods who had surrendered to her[3] (*Mohini*).

Thus Mother was kind to the *Devas* because of their virtuous qualities. By surrendering to Divine, they became immortal.

कालिका **Kālikā** **93**

She who controls time, an aspect of *Pārvatī*.

Esoterically Mother *Kālī* is the power of absorption into Divinity. She grants liberation. Subtle meanings are:

i. Blackness that absorbs all colours.
ii. Eternity that absorbs all time.[4]
iii. Supreme Power unperceived even by the gods.
iv. Supreme Deity whose palanquin is the Time (*Mahākāla-Śiva*) and the palanquin bearers are *Brahmā*, *Viṣṇu*, *Rudra* and *Īśvara*.[5]

---

1. Alternate readings are:
   PE-3 क्षीरार्णवसुधा हारा — two separate words.
   PE-5, 11 क्षीरार्णवसुता हाला — two separate words.
   MS-1 क्षीरार्णवसुधाहाला — one word.
   We have explained क्षीरार्णवसुधाहारा according to the recension of MS-2 and PE-7 which appears to be more correct.
2. When the goddess in *Mohini* form distributed *amṛta* among *Devas*, *Brahmā* drank too much of it and vomitted. From the vomit the cow *surabhi* came into being. The milk of *surabhi* flowed and collected into a sea. This sea is called the milk sea or *Kṣīrasāgara*.
   — *Mahābhārata*, *Udyoga Parva* Chap. 102.
3. c.f. *Bhāgavata* VIII.9 & *Mahābhārata*, *Ādi Parva* XVII.27.
4. "*Kāli* is the deity who withdraws all created things into Herself. *Kāli* devours *Kāla* (Time) and then resumes Her own dark formlessness". (Garland of Letters by Sir John Woodroffe p.235).
   This gives Her the name *Kālikā*.
5. याने निवेश्य तव कारणपञ्चकस्य ।
   पर्वाणि पार्वति नयन्ति निजामनत्वम् ।। *Panc. Ambastavah* 28

सिंहवाहना Simhavāhanā[1] 94

Mother with lion as her vehicle.

A lion, while going onward in search of prey, now and then, bends its neck backwards to see if anything be within its reach. Mother also casts a retrospective glance at what is left behind while at the same time proceeds ahead with full force. Mother is thus the pre-eminent power of going ahead and also looking back.[2]

कारा Omkārā 95

Mother holding forth the nature of *Praṇava*.

Praṇava is the ceaseless sound which vibrates the spoken word and the word which is yet to be spoken. It is the primordial sound called *Anāhata*. According to *Śāktas* it is *Parā* sound which starts becoming distinct in *Mahābindu* before actual manifestation appears. With the articulation of sound words and syllables become distinct.

Praṇava is *Om*; a mystic monosyllable of three sounds *a, u, m*. The letter *'a'* is the spirit of waking souls in the waking world; '*u*' is the spirit of dreaming souls in the world of dream; and '*m*' is the spirit of sleeping and undreaming souls.[3] Om is really unknowable and unspeakable.[4] It confers sovereignity upon yogis.[5]

Omkārā is the female personification of the divine energy called *parāśakti*.

Alternate reading in MS–1, 2 and PE–3, 4, 5 is सिंहवाहना which we have preferred to PE–7 reading सिंहवाहिनी. The suffixes ना and नी both denote feminine gender.

The maxim of the lion's backward glance (सिंहावलोकन न्याय) applies here. (Aphorism of *Nyāya* Philosophy of Gautama). Again, lion as the vehicle of *Durgā* connotes that the brave overcome an enemy who may be vibrant and fierce like a lion.

3. अ — वैश्वानर; उ — तैजस; म् — प्राज्ञ

For a clear comprehension of *OM* serious study of *Māndūkyopaniṣad* with *Gauḍapāda Kārikās* (Chap. 1) is advised. MS of its translation into comprehensive Kashmiri language by Pandit Siva Kaul is with the author.

Also see *Gāyatri Sahasranāṃa* name 109.

4. दन्ध्वनीति हृदि यत्परं पदं

Stutikusumāñjali of Jagaddhara Bhatta I.8

5. यान्तर्नित्यं दन्ध्वनीतीह काचिदोङ्कारेयं योगिसाम्राज्यदा ... ...

Sahib Kaul's *Devināmavilāsa* VI.104

वसुधाकारा **Vasudhākārā**[1] **96**

Who is of the form of Earth, the container of cosmic wealth.

Kuṇḍalinī is the cosmic power residing unobserved in individual bodies. It is not a material or measurable force like electricity, magnetism, centripetal or centrifugal. It is a formless spiritual, potential *śakti* or cosmic power. The *sthula buddhi* and mind have to take recourse to a particular form in order to understand ultimately the formless Kuṇḍalinī.[2]

Here Mother's gross form i.e. *Vasudhā* is presented as the holder of cosmic wealth or power.[3]

Mūlādhāra cakra where *Kuṇḍalinī* lies dormant corresponds to *Vasudā*[4], *Bhuloka* or the region of earth. Again, *Vasudhā* represents *Pṛthvi Tattva* which a yogi is required to conquer first with the grace of the Mother.

चेतना **Cetanā** **97**

Power of consciousness.

Cetanā is the self-enquiring consciousness. It is the awareness of self which underlies everything known and unknown. While describing real oblation, *homa*, in *Vijñāna Bhairava*,[5] the place of *cetanā* is indicated thus: "One should pour into the fire of Highest consciousness all the elements, senses and the objects of sense together with mind. This is real *Homa*. The self enquiring consciousness is the ladle".[6] It is the ascertaining intellect, buddhi.

Salutations to *cetanā śakti.*

कोपनाकृतिः **Kopanākṛtih**[7] **98**

Goddess of the form of passion or anger.

---

1. Alternate readings: MS-1 & PE-5 सुधाहारा PE-4, 9 सुधाकारा (Refer name 117 in this book).
2. Kundalini Yoga by Swami Sivananda Saraswati, Rishikesh, 1971 p. 64
3. *Vasudhā*, literal meaning is holder of wealth.
4. *Vasudā*, literal meaning is giver of wealth, the earth. c.f. *Lali. Sahas.* name 670.
5. महाशून्यालये वह्नौ भूताक्षविषयादिकम् ।
   हूयते मनसा साकं स होमः स्रुक्च चेतना । *verse* 149
6. '*Sruk*', the instrument with which oblation is performed.
7. Alternate readings: MS-1 क्षतिः in place of कृतिः PE-2, 5—two separate names कोपना and कृतिः

Although ever joyful and handsome like the soothing moonlight, yet in order to destroy all kinds of vice, Mother takes the form of passionate anger.[1]

अर्धबिन्दुधरा **Ardhabindudharā** 99

Who is the holder of half-*bindu*.

'*Bindu*' means *Śiva* representing the unison of *Śiva* and *Śakti* symbolising *prakāśa* and *vimarśa* or *bindu* and *nāda*, the former being present in all objects (*vācya*) and the latter in all the works (*vācaka*). Just as an object and its name are inseparable so are *Siva* and *Śakti*. In this context *Śakti* is called *Ardhabindudharā*. In human body this is represented as *Ardhanārīśvara Linga* called *Itara* in *Ājnā cakra*, cavernous plexus, a little above the middle of eye-brows.[2]

In illucidation of the literal translation it may be pointed out that reference is involved to *Amākalā* which is that infinitesimal but immeasurable and ever existing vibration out of which *parā śakti* may be said to wax and wane like the moon of our solar system.

धारा **Dhārā**[3] 100

The stream of nectar nourishing everything animate and inanimate.

Here it may suffice to refer to the nectar flowing from *sahasrāra*.

---

1. a) *Durgā* waged a relentless war to vanquish *Asuras* like *Mahiśāsura Sumbha* and *Niśumbha*. (Ref. *Durgā Saptaśati*).
   b) For *Devi's* Divine valour see *ibid.* IV–12, 13.
   c) c.f. Name 314 (महिषासुरघातिनी)
   विनाशाय च दुष्कृताम् *Bhag. Gītā* IV.8
2. This refers to mystic force, *Akṣara Bīja*. Refer to 'Note on Yoga'—18 in *Lalla Vākyāni* by Grierson and Barnett. This yogic secret can be transferred to a sincere aspirant by a preceptor par excellence.
3. Alternate readings:
   a) MS–1, PE–2, 5 धीरा is explained at name 257. We have considered the recension of PE–3, 4, 7..
   b) PE–3 अधीरा which does not seem correct as it contradicts the basic thought.

in the case of a yogi having attained *Madhumatī Bhūmikā*,[1] after covering the four stages in yoga through its well known seven stages or Yoga Bhumikas.

विश्वमाता **Viśvamātā** **101**

The Mother of universe.

Divine Mother is realized by the learned[2] in their own hearts as the one seed which brings forth different worlds. Thus She gives birth to this manifold universe.[3] She as *Viśvamātā* is, however, realized by the virtuous only.

कलावती **Kalāvatī** **102**

The one who is the agency of manifestation.

Śiva is one without parts and *niṣkrya*, with no work to do. "The universe is the unfoldment of his power"[4] *Śakti* is his moving power. Therefore *Śakti* has parts called *Kalās*.[5]

For adequate understanding of the above we may refer to *nirvāna śakti*, the power of final liberation[6] which is of two kinds.

---

1. *Brahmavit*, *Brahmavidvar*, *Brahmavidvariyān* and *Brahmavidvariṣṭha* are the four stages of a yogi. (Ref. *Yoga Vaiṣtha*). *Madhumati Bhūmikā* is the final.
   For *Madhumatī Bhūmikā* refer to :
   a. *Patanjali Yoga Darśana* (III 51) *Vyāsa Bhāṣya*.
   b. Pandit Harabhatta Sastri's commentary on *Pancastavi* (I.18).
   c. Name 90 in this book.
   The seven *Bhumikās* are enumerated in the *Yoga Vasiṣtha*, *Prakarana* VI, Pur Sarga 120, ver. 25, MLBD 1984.
2. श्रोत्रियं ब्रह्मनिष्ठम्, According to *Śruti* 'learned' refers to one who is well versed in the knowledge of Upaniṣads as well as accomplished in spiritual practice.
3. c.f. विश्वजननी a parallel name in *Pancastavi* (V.25) Lali. Saha. name 934.
4. a. स्वशक्तिप्रचयोऽस्य विश्वम् । *Śiva Sutra* III.30
   b. शक्तयोऽस्य जगत्सर्वं शक्तिमांस्तुमहेश्वरः *Śri Mangala Śastra* 17
5. *Kalā* means a small part of anything. Here it refers to a particular display of power.
6. Emancipation from matter and reunion with the supreme spirit.

Nirvāna kalā, the pure consciousness aspect and *Amākalā*,[1] the creative aspect. These are known as the seventeenth and sixteenth *kalās* respectively. The former symbolishes the supreme spirit while the latter is said to be the receptacle of nectar (*soma*) which flows from the union of *Śiva* and *Śakti*. In fact *nirvāna śakti* is the one partless divine *śakti* having different aspects. In *Amākalā* aspect it is both *sṛśtyunmukhi*, moving towards creation and *urdvaśaktirūpā*, power towards liberation.

"The one partless Divine *śakti* differentiates Herself in an infinite variety of permutations so as to produce the universe with parts namely *śāntātītā* or *avakāśadā*, *śāntā*, *vidyā*, *pratiṣṭhā* and *nivṛtti*".[2] "It is that power whose form is the activity through which worldly life is carried".[3] As such, "*kalāvatī* (the supreme goddess) possesses all powers in the universe".[4]

Kalāvatī brings about the evolution of *kuṇḍalinī* which passes through five[5] *kalās*.

Kalāvatī is the embodiment of art.[6] As a matter of fact she is that beauty in art which involves variation and change.

There are subtle and gross *kalās* in everything. *Puruṣa* constitutes sixteen[7] *kalās*, say like spokes fixed to the nave of a chariot.[8] Due to the limitation of space it is not possible to go into details. In short, *Kalāvatī* is the supreme power displaying the three phases of creation, preservation and dissolution assuming respective forms

---

1. *Amākalā* is the sixteenth digit of the moon. Every month the moon goes through all its phases as it moves around the earth. It wanes and waxes during the dark fortnight and bright fortnight respectively. This corresponds to egress and ingress of breath in creatures. The point wherefrom breath emerges and that into which it enters is called *Amākalā* by those who practise spirituality.
2. Garland of Letters by Sir John Woodroffe p.210. c.f. Netra Tāntra chap. 27.
3. योनिवर्गः कला शरीरम् *Śiva Sutra* I.3 (Jaidev Singh).
4. Pandit Harabhatta Sastri's commentary on *Pancastavi* II.22.
5. a. Reference to *Śat Cakras*.
   b. *Kalā*, *vidyā*, *rāga*, *kāla* and *niyati*, the five *kancukas*.
6. Source of 64 *kalās* of beauty.
7. षोडशकलोऽयं पुरुषः *Chh. Up.* vi.7.1.
8. अरा इव रथनाभौ कला अस्मिन् प्रतिष्ठिताः *Praśnopanisad* VI.6

in communion with the sacred Triad. May *Kalāvatī*'s grace be upon all aspirants for self realization.[1]

पद्मावती **Padmāvatī** **103**

The Goddess of Fortune.

Padmā is one of the names of *Lakṣmī*, the spouse of *Viṣṇu*. She is the goddess whose captivating radiance, even in her creative-preservative aspect, remains untainted like the elegant lotus that grows in mud and water without being tainted by either. Without any fear or favour *Padmā* grants peace, harmony and perennial joy to Her devotee.

The thousand-petalled lotus in *Brahmarandha* is also called *Padmāvatī*. Above that is *Saharāra*.

सुवस्त्रा **Suvastrā** **104**

The one wearing excellent robes.

The universal Mother has for her dress the luminosity of the four directions, east, west, north, south. As such the word 'robes' is not to be taken in a physical sense. The garments of the Mother are ever so pure and ever so luminous and ever so excellent.

प्रबुद्धा **Prabuddhā** **105**

She is power of constant awareness.

Supreme consciousness is ever pure and always full of grace. Goddess in this form reveals her true self in a flash through the grace of *sadguru*[2] and makes the seeker realize oneness of *Ātman* in animate and inanimate objects. Mother is the compendium of all consciousness.

सरस्वती **Sarasvatī**[3] **106**

The goddess of learning.

Mother is the fountain head of speech, the source of the spoken

---

1. c.f. Lali. Sahas. 327.
2. तद्विज्ञानार्थं स गुरुमेवाभिगच्छेत् समित्पाणिः श्रोत्रियं ब्रह्मनिष्ठम् "To know That he (seeker) should approach a preceptor well versed in sacred lore and established in Supreme Self". *Mundakopaniṣad* 1.2.12
3. Repeated at no. 133.

word as also of the word in the process of being spoken. As *Sarasvati*,[1] the goddess of speech and learning is represented as the spouse of *Brahmā*. She is the most skilful in executing creation and She is the nearest to physical nature. She absorbs carelessness, negligence and indolence into Herself.

कुण्डासना **Kuṅḍāsanā** **107**

Śakti seated in a hole (*mūlādhāra*) like a coiled serpent.

"The *śakti* called *kuṇḍalini* in the form of a serpent, beautiful fine as lotus fibre, resides in the *Bindu* or the centre of Mūlādhāra".[2] This power also holds sway over the three knots, *Brahma*, *Viṣnu* and *Rudra granthis*.[3] *Mulādhāra* may be compared to the narrow opening in the underground stalk of the lotus. *Kuṅḍalini* remains there in a state similar to that of deep sleep. Salutations to goddess *Kuṅḍāsanā*[4]. The real seat of Mother is illimitable space.

जगद्धात्री **Jagaddhātrī** **108**

The Goddess supporting the universe.

Goddess Mother is described as *Viṣnu śakti*, the holder of the universe. She carries the weapons conch-shell, bow, disc etc. like *Viṣnu* for protecting the world and subduing *Asuras* (demons). There is a special display of fortitude (*Dhṛtih*) and power of knowledge (*Jñāna śakti*) in this form of the Goddess "in whom existing ideas, which are transitory by nature, appear as if lasting".[5] She is the three-fold power of *Brahmā*, *Viṣnu* and *Maheśvara*, which she displays in accordance with the purpose of each. Purity is her nature. To know her a devotee has to surrender to.

बुद्धमाता **Buddhamātā** **109**

The self-revelatory mother of enlightenment.

She is truly known as the mother of the enlightened,[6] the one

1. *Sarasvatī* is also the name of a female deity peculiar to the Buddhists.
2. *Vāmakeśvara Tantra*.
3, 4. c.f. Names 155, 175 and 333.
5. Sahib Kaul in *Devināmavilāsa* VII. 8. Also c.f. Lali. Saha. 935.
6. The enlightened is the name given to *Śākyamuni*, the celebrated founder of the *Buddha* religion. He was born at *Kapilavastu* and is said to have got *nirvāna* in 543 B.C. He is also regarded as the ninth incarnation of *Viṣnu* as also expressed by *Jayadeva*, the author of *Gita Govinda*.

absolved of existence, who reveals to the world the method of obtaining *nirvāna* or final emancipation.

जिनेश्वरी **Jineśvarī**[1] **110**

The mistress of the victorious.

Mother in this aspect blesses her devotee with omniscience and grants him freedom from the chain of birth and death.

जिनमाता **Jinamātā** **111**

The all alert guide[2] to devotees.

Mother keeps a sharp watch on all sides to ward off the fear of birth and rebirth. *Jina* is an epithet of *Viṣnu*. Hence She is the Supreme Power that created *Viṣnu*, the Lord of prosperity.

जिनेन्द्रा **Jinendrā** **112**

She is the Queen of Victory.

Mother in this form represents peace and total absence of hostility. She is tranquil and full of compassion. She is absorbed in self without any consciousness of duality.[3]

शारदा **Śāradā** **113**

The Goddess of the Divine Lute (*veenā*).

In this aspect She represents original knowledge transcending all limitations. *Śāradā*[4] is an epithet of *sarasvatī*, the goddess of

---

1. *Jineśvara* is the chief Buddhist saint or an Arhat, superior divinity, of the Jainas. *Jīna* is a generic term applied to a chief.
2. *Nītivicakṣanā* (नीतिविचक्षणा), a beautiful term used by Sahib Kaul in *Devināmavilāsa*. VII.11.
3. Sahib Kaul describes the Goddess as निर्वैरा स्वैरचारिणी. He further gives a comprehensive name काषायाम्बरधारिणी which means the one putting an ochre colour robe, a sign of victory over distracting senses. (Ref. *Devināmavilāsa* VII.12).
4. *Medhā* is the presiding *śakti* of Kashmir (D.C.Sircar in *Śakti Pītha*) which was a great seat of learning in ancient times called *Sāradā Pītha*'. *Ādi Śaṅkara*, during his visit to Kashmir, is said to have earned here the honour of '*Jagadguru*' (world teacher). The place (now in Pakistan-occupied Kashmir) is still known as *Śāradā* and the relics at the shrine have been 'popular and universally respected' (A History of Kashmir by P.N.K.Bamzai p.199).

learning. She grants boons. Her effulgence is the means of obtaining final emancipation.[1]

हंसवाहना **Hansavāhanā** **114**

The Goddess whose vehicle is a swam.

Hansa means *Jīva* and it is through *Jīva* or *Prāṇa* that Divine Mother expresses Her creative power. Without this power *Śiva* becomes actionless. According to poetical convention *haṅsa*[2] is represented as being gifted with the peculiar power of separating milk from water. This power connotes *kriyā śakti*, the power of creation with discrimination. It is the vehicle or the means of creation, which ultimately leads to realization of self.

राज्यलक्ष्मीः **Rājyalakṣmī**[3] **115**

Beauty, loveliness, grace and lustre of Supreme sovereignity.

The goddess in the form of *Rājyalakṣmi* is absolute beauty and loveliness, to experience which even the saints of the highest order are ever so desirous: but such an experience comes through heroic effort only. By merely wishing it or keenly desiring it, it does not come about. one must have freed oneself from greed and desire[4]

Worship of *Rājyalakṣmi* is done by an earnest devotee with the mantra as described in *Tantrarāja*. Then alone will the mother shine unto him, as ever so effulgent supreme sovereignity.

---

1. शारदा वरदा देवी मोक्षधात्री सरस्वती (a hymn)
   Śāradā grants the boon of emancipation through wisdom.
2. The description of the bird *Haṅsa* (swan) is more poetical than real. It is described as forming the vehicle of the god *Brahmā* and goddess *Sarasvatī*. At the approach of rains it flies towards *Mānasa* lake.
3. cf. Bhaskara Rāy's commentary on *Lali. Sahas*. Name 689. For *Rājyalakṣmi mantra* refer to *Tantrarāja Tantra*.
4. Greed and desire are never fulfilled. The joy of self-realization is eternal. Therefore, spiritual path is earnestly followed by great yogis who have renounced and developed the highest state of contentment. They are compliant to the grace of Rājyalakṣmi. As is said by Sāmba :— योगीन्द्राणां किमपि परमं भाति निर्वाणमार्गः । The chief among saints adhere to that wonderful path of emancipation (Sāmba Pan.7).

वषट्कारा **Vaṣaṭkārā** 116

Loosener of ties.

The goddess loosens the ties[1] of her devotees to free them from the bondage of the world. She helps them in vanquishing their enemies.[2] *Vaṣaṭ*[3] denotes gaining of mastery over mental interruptions[4] in yoga through *Prāṇāyāma*,[5] i,e. total identification with the form and name of a deity so much so that one is not conscious even of one's breathing. One is completely absorbed in the chosen deity. The Mother as *vaṣatkārā* grants freedom from constraint and burns up mental images (*saṅkalpas*) in the fire of piety whereby the flame of self-knowledge shines.[6]

One has to follow the ritualistic procedure, say of the sacrificial fire then meditate on the real source in order to realise it.

सुधाकारा **Sudhākārā**[7] 117

Of the form of nectar.

As the devotee realises the true self (*cit śakti*), he becomes im-

---

1. c.f. *Atharva Veda* 1.2.1. This mantra is also used as incantation for a woman to ease delivery of her baby.
2. c.f. *ibid.* 5.26.12.
3. An exclamation used on oblation to a deity, with dative of the deity, as in the pledge (*nyāsa*) of *Bhavānīnāmasahasra* : *Bhavānyai sikhāyai vaṣaṭ*. (See Introduction to this book).
   a. *Svadhā* (cf. *Lalit*. *Sahas*. name 536) is employed for manes, deceased ancestors. (c.f. name 117).
   b. *Namāh* is used for individuals.
   c. *Svāhā* is invariably used while Vedic offering is made to Gods. Seekers after Truth use these *mantras* in worship as *svāhā namāh* and *svadhā namāh*.
4. *Patanjali Yoga Sutra* I.2.
5. c.f. *Atharva Veda* 9.7.5.
6. c.f. *ibid.* 15.14.17.
   Also refer *Gautamīya Tantra* 2.66 and 33.1.5.
7. Comparing the names 30, 117 and 118, we find that they are almost of the same meaning (nectar). In Mss and published editions consulted by me, there is no alternate reading to any of these names. To avoid repetition and in accordance with the association of name 117 with its preceding one i.e. name 116 (*vaṣaṭkārā*) I presume that it should be *svadhākārā* in place of *sudhākārā*. Therefore, second commentary of the name is given below:

mortal in a moment.[1] There is a continuous shower of nectar on him emanating from the transcendent moon, the centre of *sahasrāra*. Even *aśvamedha yajña*[2] etc. may not confer on the devotee such a boon.

सुधात्मिका **Sudhātmikā** 118

Centre of the death-overcoming nectar.

When a devotee realises *Parā Śaktī* he drinks the nectar of immortality; he becomes one with supreme consciousness. This happens when Mother *Sudhātmikā* showers grace upon the seeker. "O eternal and imperishable One, You are the nectar, the food of the devas, signifying immortality".[3]

राजनीतिः **Rājanītih** 119

Benignity spread out — universally.

Mother in this nature denotes one universal conduct or behaviour towards oneness of soul. Just as a monarchial rule is spread out over its subjects to control, protect and sustain them so is the universal Mother spread over her creation to protect and sustain it.

त्रयी **Trayī**[4] 120

The threefold *śaktī*.

The supreme *vāk* called *Parā* which permeates the three stages of speech which are *Paśyantī*, *Madhyamā* and *Vaikharī*; firstly the perceiving agent of speech (not perceptible) and next not clearly

---

स्वधाकारा, *Svadhākārā*, the exclamation svadha, the oblation of food offered to *Pitṛs* (manes). It is said that 'that home is a seat of piety where *svadhākārā* is practised': पूतं हि तद्गृहम् यत्र स्वधाकारा प्रवर्तते। *Svadhā* means 'one's own will or pleasure'. Here Mother is praised to be of the form of satisfaction.

सकृद्विभातोऽयमात्मा *Cloka Up.*

Horse sacrifice was performed by great kings of ancient times. In *śruti* it is explained as a means of attaining higher experience and salvation. c.f. *Brahadāranyakopaniṣad* Chap. I.

3. 'सुधा त्वमक्षरे नित्ये'। Dur. Sapta. I–73.
4. *Trayī* also means *Veda Trayī* (*Ṛg*, *Yajus*, *Sāma*); *Śakti Trayī* (Icchā, *Jñāna*, *Kriyā*); *Avasthā Trayī* (*Jāgrat*, *Svapna*, *Suṣupti*); *Guna Trayī* (*Sattva*, *Rajas*, *Tamas*); *Deva Trayī* (*Brahmā*, *Viṣnu*, *Maheśvara*) etc.

perceptible speech and in the third place the word uttered audibly. *Parā* is supreme and abstract and permeates all kinds of speech. Goddess permeates the entire trichotomic nature of thr universe.[1]

वार्ता Vārtā 121

The all abiding consciousness.

At times it so happens that what is presented to us as new is already somehow familiar to us, an internal voice seems to testify it so that there is no newness but familiarity in the thing presented as new or unfamiliar. This internal evidence is indicative of the meaning of the name as given above.

The truth is that Mother is the basal consciousness upon which different layers of mental activity rest.

दण्डनीतिः Daṇḍanītih 122

The underlying principle of justice.

Mother distributes justice, not sparing those who do evil. In vanquishing the evil doers She appears as *Durgā*. In the same manner She shows grace unto those who deserve it.

She is the spirit of correct guidance and due caution. Inspite of appearing, as hinted above, in a somewhat limited aspect, She is universal and free in the execution of Her will.

क्रियावती Kriyāvatī 123

The soul of all activity.

Goddess *Pārvatī*, through whom[2] *Śiva* becomes *Jīva* is the agent of all activity. She acts in a moment to confer the highest state of self-realization to the earnest seeker.

सद्भूतिः Sadbhūtih 124

The joy of supreme spirit.

Truth is not only ever existent but also the cause of its existence. It is not perceptible to the senses not even to mind[3] It is only

---

1. *Panc*. I.18. Also c.f. Lali. Sahas. 872.
2. शिवः शक्त्या युक्तो यदि भवति शक्तः प्रभवितुम्। *Saundaryalahirī* (1) *Śaṅkara*
3. यतो वाचो निवर्तन्ते अप्राप्य मनसा मह *Taitt. Up*. 2.4.1.

perceivable in the power of Lord *Śiva's* grace. In other words it is *Pārvatī* herself. As this truth is revealed to the earnest seeker he is instantaneously filled with divine joy, eternal and pure.

तारिणी **Tāriṇī** **125**

The ferry across the ocean of *saṁsāra*.

It is possible to cross the turbulent ocean of *saṁsāra* only with the grace of Goddess *Durgā*, the power of bliss, who is one with *Śiva*. She is the *anugrāhikā śakti*[1] of Lord *Śiva*, *Tārā*, *Bhavatāriṇī*.[2] She is the grace of self known as *Ātma kṛpā*.[3]

श्रद्धा **Śraddhā** **126**

The one making accessible the knowledge of Divinity.

When goddess as *śraddhā* blesses the seeker, his intellect gets purified. Then knowledge combined with devotion leads him to self-realization. Sri Ramakrishna once remarked, "unless one has the faith of a baby, one cannot have access to Lord. If Mother points to somebody and says 'he is your brother', the baby believes it. The grace of the Lord comes to him who has this kind of faith".[5]

सद्गतिः **Sadgatih** **127**

One who grants access to Divine Beatitude.

This state of felicity is conferred by the Goddess through purified intellect called wisdom,[6] the wisdom which makes the seeker receive divine revelation direct as a result of intense *sādhanā*. That is possible through *śāmbhavopāya* according to *Śaiva Tantras*.[7]

---

1. शिवस्यानुग्राहिका शक्तिः ।
2. c.f. name 89.
3. Sahib Kaul uses a wonderful term:
   आत्मकृपया संतारिणी तारिणी
   Devināmavilāsa VII.25
4. तद्धाम संबोधयितुं समर्था श्रद्धा ..
   Sahib Kaul in *Devināmavilāsa* VII.26.
5. Gospel of Sri Ramakrishna.
6. ऋतम्भरा तत्र प्रज्ञा
   'Divine wisdom is required to recognize That (Universal Self)'.
   Patanjali Yoga Sutra I.48.
7. अकिञ्चिच्चिन्तकस्यैव गुरुणाप्रतिबोधतः ।
   यो भवेत्समावेशः शाम्भवोमावुदाहृतः ॥ *Mālinivijayottara Tantra* II.23.

सत्परायणा **Satparāyaṇā** **128**

The power that enables one to adhere to the supreme.

The Divine Mother is Eternal Truth. Her inspiration makes the devotee habitually disposed to truthfulness. She adheres to *satya*, reality which pervades through present, past and future.

An Important Note

The following twenty names (129 - 148) are the names of Indian rivers. They are revelatory of different aspects of Mother's power. It may be mentioned in this context that river symbolises motion as also the sound. Incidently these help us to identify some geographic details of ancient India. It is necessary to understand the nature and aim of a river in the perspective of human life. Where there is life there is motion and with motion there is always sound.

The meaning of '*Nadī*', river, is 'to make sound' as the word comes from its Sanskrit root '*nad*'. Gushing out from mountains and oozing from springs, streams flow into rivers which ultimately get absorbed in the ocean. This connotes the course of *Ātman* with its sound *soham* (I Am He), ever moving to its Absolute, ultimate goal. the Supreme Self. In other words it is the unbeaten sound called *Anāhata*. In *Śākta Darśana* it connotes '*Nāda*'. movement and sound called '*sabdabrahma*'. *Nāda* is the union of *Śiva* and *Śakti*. '*Nāda* is the will aspect of the Divine mother, the seed of all manifestation'[1]. It is the vibration of *Om*. When mind is fixed on *Nāda*, *Anāhata* sound is heard. *Nāda* stage is the third in the eight distinctions of *Bindu*.[2] In this context the names of the rivers assume meaning.

---

1. a. इच्छा मैव स्वच्छा मततसमवायिनी मती शक्तिः ।
   सचराचरस्य जगतो बीजं निखिलस्य निजलीनस्य ॥
   Tattvasandoha 2.

   b. The Bible, perhaps, identifies the word with '*Nāda*' by saying: "In the beginning was the Word,
   And the Word was with God,
   And the Word was God',. John 1.1

2. The eight distinctions of *Bindu* described in *Mantra Yoga* as having ascending degrees of subtlity are: *Ardhacandra*, *Rodhinī*, *Nāda*, *Nādānta*, *Śakti*, *Vyāpinī*, *Samanā* and *Unmanā*.

सिन्धुः **Sindhuh**[1] **129**

The ocean of bliss and wisdom.

Sindhu means ocean. As Divine Mother's name it implies 'the ocean of tranquility and peace'.[2] *Sindhu* also means a river in general. In this context it implies the 'current of bliss'. A thing taking recourse to a stream ultimately reaches the sea. In the same way taking recourse to *Śabda Brahma* or *Nāda*, the *sādhaka* ultimately realizes *Para Brahman* or *Parā Śakti*.

मन्दाकिनी **Mandākinī**[3] **130**

The river of heaven leading to peace.

Mandākinī as a river deity is reverenced by the eminent spiritualists. She renders lame, in a moment, the mind bird maddened with egoism.[4] She is thus the goddess who grants tranquility, purity and prosperity.

गङ्गा **Gangā**[5] **131**

The flow of Divinity.

Gangā is personified as a goddess. Lord *Śiva* holds her in his

---

1. Name of the famous *Sindhu* or Indus River that flows through Kashmir into Pakistan.
2. Sahib Kaul describes *sindhu* as the tranquil ocean of *Dharma* where all actions or waverings get universalised.
   धर्माब्धीन्दु कर्मसीमादिबिन्दुः । *Devīnāmavilāsa* VII.29
   He also describes it to be an oven of the fire of knowledge that burns away all sin.
   सिन्धुः कन्दुर्दुष्कृतैधः । *ibid.*
3. Brought from heaven upon this earth by *Bhagīratha*, *Mandākinī* meets *Alaknandā* river at *Deva Prayāg* in the Himalayas. Then it bears the name '*Gangā*'.
4. Sahib Kaul expresses it beautifully :
   गच्छन्ती मदमत्तचित्तविहगं ... पङ्गुं विधते क्षणात्
   ... ... ।
   ... ...
   ... वृन्दारकवन्दिता ... मन्दाकिनी ॥
   Devīnāmavilāsa VII.30.
5. The Ganges is the most sacred river in India mentioned in *Rg Veda* (10.75.5) Max Muller Edition. It covers the entire Gangetic plain. The

matted locks and on being meditated by a true aspirant, she grants him affection and true love.[1] She is a celestial and serene beauty.

Mythologically speaking She was cursed by *Brahmā* and *Gangā* came down on earth on being propitiated by *Bhagiratha*. A sip of water from the *Gangā* takes away old age[2] and bestows freshness.

Gangā is represented in *yoga* as *Īdā* i.e. *prāna* passing through the left nostril in human body. Its breath is cool and so is known as *candra nādī* also.

यमुना **Yamunā**[3] **132**

Goddess who subdues pain.

On propitiating *yamunā*, fear of death vanishes[4] even for those who do not follow *yamas* (self-restraint) and *niyamas* (observances).[5] Speaking from the yogic point of view, *Yamunā* represents *Piṅgalā Nādi*.[6]

---

name is occassionally applied to several other rivers considered sacred in India.

Vitastā in Kashmir also is given this name on occassions. (Ref. *Amareśvara Māhātmya* (Canto I), Edited & annotated by Jankinath Kaul 'Kamal'. c.f. *Mahānārāyanopaniṣad*, 4.

1. याऽजङ्गारिशिरोवतंमकल्लिका ध्यातैव कामप्रदा। *Devīnāmavilāsa* VII.31
2. या वृद्धात्मजहस्तगा परिहरत्याचामिता वृद्धताम्। *ibid.*
3. Name of a celebrated river in northern India. It is regarded as a sister of *Yama*.
   c.f. *Viṣnusahasranāma* name 707 & *Mahānārāyanopaniṣad* 4
4. आमयदमनी यमुना *Devināmavilāsa* VII.32
5. The two tenets as foundation stones of *Rāja Yoga*. The other steps are *āsana* (pose), *prāṇāyāma* (regulation of breath), *pratyāhāra* (abstraction of the senses), *dhāranā* (concentration), *dhyāna* (meditation) and *samādhi* (superconscious state). The first two develop the general conduct of man.
   a. Practising non-violence, truthfulness, non-stealing, celibacy and non-covetousness are *Yamas*, self-restraint.
   b. Maintaining purity, contentment, austerity, study of sacred scriptures and surrender to the Lord are *Niyamas*, observances. For details study Patanjali's *Yoga Darśana* (*Sādhana Pāda*).
6. Current of breath passing through the right nostril of human body. *Piṅgalā* (*Yamunā*) is rightly called the daughter of the sun god (तरणितनूजा). Its breath is warm and so is known as *Surya Nādi* according to *svarodaya*, science of breath.

सरस्वती Sarasvatī[1] 133

Unrevealed Primordial speech.

The highest knowledge of non-duality remains concealed from the sinful. The *Bhagvad Gita* says, 'Knowledge is covered by nescience, hence people are bewildered'.[2] Sorrow caused by this bewilderment is removed when the knowledge of self (*sarasvatī*) is revealed. Worshipped in the form of stream, the deity or Mother *Sarasvatī* is the object of wisdom. She also is the deity of speech, sound and light[3] (i.e. movement). "She is called sarasvatī[4] because She is the stream of sense impressions".[5] As mother of alphabets, *Mātrikā*, She is the universal sound, *sabdabrahma*.[6] She is *Om*. She is *Hrim*.[7] In the form of non-sensuous knowledge She burns nescience,[8] which otherwise confuses the ignorant because they are devoid of Divine grace.

In yogic practice *Sarasvatī* is *suśumnā*, the central line relating to self. It is also called *Madhya Nādi*, the central vein or *Madhya Patha*, the royal passage to eternal beauty of emancipation. This power remains dormant[9] in unrealized souls.

---

1. Name of a river in India lost in sands. *Sarasvatī* is said to be flowing underground and meeting *Gangā* and *Yamunā* (also called *Jamunā*) in the confluence near Allahabad (*Prayāg*). This is a place of high sanctity. Speaking from the yogic point of view it is the place of concentration just above the middle of eye-brows. Yogis call it *Ājnā cakra*. *Idā*, *Pingalā* and *Suśumnā* corresponding to *Gangā*, *Yamunā* and *Sarasvatī* are said to meet at this spot. Yogi *Yajnāvalkya* names it *avimukta dhāma*: मोऽवियुक्त उपास्यो (*Jābālopaniṣad* 2).
   c.f. *Lali. Sahas*. name 704. Also, c.f. the name 106 explained differently.
2. अज्ञानेनावृत्तं ज्ञानं तेन मुह्यन्ति जन्तवः। V.15
3. A maxim in Science tells us: 'Ether at rest is darkness, ether in motion is light'.
4. *Sarasvatī* = *saras* + *vatī*. *Saras* means 'the flow of nectar from *Brahmarandhra*' and *vatī* means 'the possessor of'. OR from the √सृ it means motion or broadcast.
5. *Vāsiśtha Rāmāyana*.
6. Beautifully put in Sanskrit as: शब्दब्रह्मात्मिका मातृकास्वरूपिणी।
7. *Bīja Mantra* (Seed formula).
8. अज्ञानवनपावका is the term used by Sahib Kaul in Devina. VII.33.
9. 'This *śakti* can be awakened through the practice of *āsanas*, *prānāyāma*, *bandhas* and *mudras*, by *Hatha Yogis*; through concentration and purity by *Rāja Yogis*; through devotion and perfect surrender by

गोदावरी **Godāvarī**[1] **134**

Dispeller of ignorance through knowledge.[2]

Unless spiritual knowledge, contained in *Śrutis* and *Tantras*, is revealed to the aspirant, ignorance of duality will persist in him. The Grace of *Godāvarī* removes that ignorance.

विपाशा **Vipāśā**[3] **135**

The Goddess who cuts the knots of worldliness.

Knots which bind us to limitations are desire and anger arising from passionate mind.[4] The Divine Mother cuts the knots[5] to make the wise fit for receiving the knowledge of self realization.[6]

कावेरी **Kāverī**[7] **136**

The exerciser of self-effacing charm.

Kāverī literally means a dancing girl. The goddess is manifest diversely. She exercises for her devotees a charm which, effacing their individuality, makes them excited as to feel merged completely in her grace like a dancing girl who draws the audience single mindedly to the charm of her dance.[8]

Bhaktas; through the pure, irresistible, analytical will by the *Jñānis*; by *Japa* of *mantra* and by the grace of the Guru'.

Kuṇḍalinī Yoga by Swami Sivananda.

1. Name of a river in south India.
2. बोधगोभिर्जडत्वमपहरति या — *Devinām*.
3. Name of a river in the Punjab. It is now called Beas.
4. काम एष क्रोध एष रजोगुणसमुद्भवः । — *Bhag. Gītā* III. 37.
5. भवपाशविनाशकृत् — *Devinām*. VII.35.
6. कामक्रोधवियुक्तानां यतीनां यतचेतसाम् ।
   अभितो ब्रह्मनिर्वाणं वर्तते विधितात्मनाम् ॥ — *Bhag. Gītā* V.26
   Utpaladeva gives a wonderful exposition :
   चित्रं निसर्गतो नाथ दुःखबीजमिदं मनः ।
   त्वद्भक्तिरससंसिक्तं निःश्रेयसमहाफलम् ॥ — *Śivas*. I.26.
   'O Lord! this mind is by nature the cause of sorrow. When filled with devotion to Thee, it becomes Divine'.
7. A low lying river in south India stretched to its vastness with shallow flood and shady grooves.
8. A similar idea given by Utpaladeva :
   हर्षानामथ शोकानां सर्वेषां प्लावकः समम् ।
   भवद्ध्यानामृतापूरो निम्नानिम्नभुवामिव ॥ — *Śivas*. III. 9

शतद्रुका Śatadrukā[1] 137

Outpour of unconditional grace.

Goddess Mother in this form represents Her unlimited grace which favours only the few.[2] Meditating upon her subtleness even for a moment mind becomes one-pointed and absolutely fit for spiritual experience.[3] As a matter of fact, mind changes its course like the Sutlej (*Śatadrukā* or *Śatahṛdā*) and this change, of course, symbolizes in mental world direction from mundane to spiritual.

सरयूः Sarayūḥ[4] 138

The serene wave of bliss.

Sarayū means air or wind. Serenity arising, as if in a wave, within a mind absorbed in contemplation subdues all its tossings and refractions. Goddess in this aspect brings forth to her devotee the most blessed and incommunicable bliss of final beatitutde.[5]

चन्द्रभागा Candrabhāgā[6] 139

The possessor of excellence.

Candra means excellence and *Bhāgā* means the possessor of it. Thus *candrabhāgā* is the power of excellence bestowing perennial peace and infinite prosperity upon one chosen by the goddess out of her free will. 'Nectarine juice of eternal prosperity flows from her unconditionally. May She bless all.'[7]

---

1. a. Name of a river in the Punjab, now called Satluj.
   b. *Śatadrukā* or *Śatadru* is the reading in PE–3 and PE–7. Alternate reading in MS–2, PE–4, 5, 11 is *Śatahṛdā* which means lightning as in *Kumārasambhava* (I.39). Divine Grace comes like a flash of lightening. We have gone by the former appellation according to the text accepted.
2. यमेवैष वृणुते तेन लभ्यस्तस्यैष आत्मा विवृणुते तनूँ स्वाम्। *Kath. Up* II.23
3. एकद्रवप्रथां याति यदालोकात् क्षणं मनः। *Devināma*. VII.36
4. Name of the river on which stands *Ayodhya* or Oudh. (Ref. *Reghuvaṁśa* 8.95).
5. मद्गतिमाक्षिणी *Devinām*. VII. 38
6. A river said to be in South India. It is also the name of one of the famous rivers of the Punjab flowing down through a mountainous range in Jammu Province. It is now called the *Chināb*.
7. रमानुरागा बत चन्द्रभागा, युष्मान् महाभागतया युनक्तु। *Devinām*. VII.39

कौशिकी **Kauśikī**[1] **140**

The showerer of grace on *Kuśika Muni.*[2]

In this aspect the goddess is understood to be unfolding hidden secrets of spirituality to seekers after Truth. 'She grants brilliance in intellect to the bewildered'.[3] *Kauśikī* also connotes emanation of enthralling beauty from the body sheath (*śarīra kośa*) of *Devi Pārvatī*, with which She lured *Śumbha* and *Niśumbha* demons'.[4]

गण्डकी **Gaṇḍakī**[5] **141**

Repository of the incarnations of *Viṣṇu*.

The Sanskrit word '*Gaṇḍakī*' means a female rhinoceros, a thick skinned, plant-eating mammal with one upright horn on the snout and three toes on each foot. These peculiarities of a female rhinoceros stand for divine power of universal oneness, manifest in the trichotomous display of universe. One horn on the snout of the animal' corresponds to monistic non-duality and 'three toes on each foot' to the trichotomic manifestation. All this stands for the constancy as in the flow of a river, which ultimately gets immersed in the ocean. Incarnations of Lord *Viṣṇu* flow one upon another as and when necessary to maintain the balance of forces upholding the universe.[6]

शुचिः **Sucih**[7] **142**

Ever-existing Purity in Being as well as in Non-Being.[8]

---

1. Name of river in Bihar.
2. Ref. *Gāya. Sahas.* name 143.
3. ... ... व्यग्रचित्तान् ।
   वितरतु वरकोशं कौशिकी सुप्रकाशा ॥ *Devinām.* VII,40
4. The Glory of Divine Mother (p.29) by S. Sankaranarayanan. Also see Durgā Saptāsatī V, 85–89.
5. Name of a river flowing into the Ganges near Patna in Uttar Pradesh. It is now called *Gaṇḍak* river. *Gaṇḍakī* is also one of the 51 *Śakti Pīthas* mentioned in *Tantra Cuḍāmani*.
   Also c.f. Sakti Pithas by D.C. Sirdcar.
6. विष्णोरेकैकावतारोदया *Devinām.* VII,41
   'From the belly of the Goddess, take incarnations (of *Viṣnu*) one by one as need arises'.
7. It may be the name of a river in India, but it could not be located.
8. शुचिरेव भवाभावभावाहारा सर्वदा *Devinām.* VII.42
   'Purity always consumes being and non-being of the world'.

Divinity, in all states and conditions, whether emotional or otherwise is always pure, charming and nourishing. It remains untainted like the lotus in water. It is life. It is energy.

नर्मदा **Narmadā**[1] **143**

Giver of wit, word of love and delight.

Narma means sport or amusement. Being born of nectar, Goddess *Narmadā* showers delight of emancipation and satisfaction of fulfilment upon Her devotees. She also represents the sharpness of wit.

कर्मनाशा **Karmanāśā**[2] **144**

One who grants freedom from the taint of action.

'Man does not attain freedom from action without entering upon action, nor does he reach perfection, through the path of knowledge, merely by renouncing action'.[3] It is the path of action that leads one to knowledge and perfection. The two cannot be followed simultaneously.[4] Grace of the Goddess *Karmanāśā* helps the seeker. For this sages undertake great penances and after long struggle attain the state of *Naiṣkarmya*, freedom from action.[5]

चर्मण्वती **Carmaṇvatī**[6] **145**

Shield against duality.

Carman means skin or shield. *Carmaṇvatī*, therefore connotes a

---

1. Name of a river rising in the *Vindhyā* mountain and falling into the Gulf of Cambay.
2. Name of the river between Kasi and Vihar.
3. न कर्मणामनारम्भान्नैष्कर्म्यं पुरुषोश्नुते ।
   न च संन्यसनादेव सिद्धिं समधिगच्छति ।। *Bhag. Gītā* III.4.
   न ज्ञानकर्मयोः समुच्चयः सम्भवति *ibid.Śaṅkara Bhāśya*
4. यत्प्राप्तये मुनयोऽप्यनन्तं तपस्तेपुः
5. तन्नचिराद् नैष्कर्म्यमीयात् । *Devīnāma*. VII.44
6. a. Name of a river rising in the northern side of the *Vindhyā* range and falling into *Yamunā*. It is the Chambal river of Madhya Pradesh.
   b. Alternate reading is *airāvatī* in MS–1. The present day name of this river is *Rāvi* which flows in Punjab.

shield used against a weapon.[1] To refer to Sahib Kaul, the Divine Mother helps the aspirant ultimately in 'doing away with attachment to body'.[2] This power flows for ever like a river from the Divine Mother.

देविका **Devikā**[3] **146**

Ever divine, ever godly.

Grace, constantly and unceasingly flows from Divine Mother. There is no discrimination about it because it is free in will and entirely independent.[4] Self surrender, therefore, alone is the way to Divinity. The Goddess removes the fear of untimely death[5] by granting eternal beatitude of life.

वेत्रवती **Vetravatī**[6] **147**

Holding a staff.

As universal consciousness, Goddess acts like the check (barrier) of a door-keeper[7] with-holding one from worldly attachments.

When universal consciousness becomes ripe in a yogi, his consciousness of trichotomy is only a mechanical process. He is then called *Jīvanmukta*.[8] The grace of *Parā Sakti* keeps him safe from any taint.

---

1. शस्त्रघाते वर्मभूता — *Devīnām*. VII.45
   'Become armour against arms'.
2. चर्मदृष्टिहरा — *Devīnām*. VII. 45
   'Removes body consciousness which is attachment to flash and bones'.
3. Name of a river in Udhampur in Jammu province of J & K state. There is an ancient temple in the vicinity of which an underground spring called *Devikā* flows. This connotes that divine grace is hidden but it flows always.
4. शक्तिपातसमये विचारणं प्राप्तमीश न करोषि कर्हिचित् । — *Śivas*. XIII.13.
5. अकालमरणच्छेदकारणा शरणा — *Devīnām*. VII.46
6. Name of this river is mentioned in the *Meghadhuta* of *Kālidāsa*. This could not be located on the Atlas.
7. Literal meaning of the word *Vetravatī* is 'a female door keeper'; hence barrier.
8. Liberated while living in the body till the fruit of his remaining previous actions gets exhausted.

A sannyasin is called *Vetradhārin*[1] because he has renounced all worldly attachments and carries three long staves tied together in such a way as to appear a single staff which he carries in his right hand. This symbolizes universal oneness. Goddess *Vetravatī* protects him in this manner.[2]

वितस्ता **Vitastā**[3] **148**

The Great Benefactress.

The goddess who causes her devotees to live together for mutual benefit and guides them to final beatitude of life is named *Vitastā*.[4] She is worshipped as the goddess of benefaction.[5]

वरदा **Varadā**[6] **149**

Giver of boons to *devas*, *daityas* and ascetics.[7]

---

1. त्रिवेत्रधरिग्भिर्गीता *Devīnām*. VII.47
2. As promised to Arjuna by Lord Krishna:
   योगक्षेमंवडाम्यहम् *Bhag. Gītā*.
3. Name of the chief river of Kashmir, the land of *Kaśyapa*. It supplies water through canals and streams, for irrigation to most of the paddy land. It also serves as the water-highway from the south to the north of the valley.
   c.f. Kalhana's *Rājataranginī*.
4. The source of the *Vitastā* is *Nīlakuṇḍa*, now called *Vyathavatur*. Goddess *Vitastā* is worshipped here and an annual fair is held on the 13th day of the bright fortnight of *Bhādrapada* (September) known as *Vyatha Truvāh* in Kashmiri. The Greek name of the river is Hydaspes. Now it is called the Jehlum. (c.f. *Vitastā Māhātmya*).
5. The author of the *Vitastā Māhātmya* (from *Bhringīśa Samhitā*) sings its praise:
   " ... ...
   Of that, too, the country of Kashmir—
   the abode of blessings, free from all calamities—
   Through this country thou, O Vitasta,
   flowest, benefitting the people (and)
   I offer unto thee my salutation".
   (Tr. quoted from 'A History of Kashmir by P.N.K. Bamzai) p.66
6. *Varadā* means conferer of boons. Alternate reading in MS–1 is *Virahā* which does not appear correct in this context. Repeated at 290.
   c.f. *Lali. Sahas*. name 331.
7. *Nārada* says in *Matsya* and *Padma Purānas*.

To the seekers of boons, goddess gives whatever they choose; but to those who are not her devotees She does not grant any boon.[1] The hand is the instrument of giving things. The hand of Mother confers boons i.e. fulfils the desires of devotees. *Varadā* may also mean the giver of strength.[2]

नरवाहना **Naravāhanā**[3] **150**

The one whose vehicle is *Śiva*.

Nara means supreme spirit, the Eternal Man or *Śiva*. *Śakti* makes him her vehicle; She is named *Naravāhanā*.[4] *Śiva* is *Brahman*, the Absolute which is beyond all names, forms and activities. Hence he is shown lying prostrate like a *śava*, corpse. *Śiva* forms the dais on which *Kālī*, representing his *śakti* or energy dances in intoxication for the dissolution of the created universe. But then, being the creatrix, the Mother She reassures her fearstricken children with *Abhaya Mudrā*. Since energy cannot act apart from its source, *Kālī* manifests itself and acts only when it is based firmly on the source, *Śiva*.

Nara also means man who represents manifeatation in this context. Therefore, *Naravāhanā* means the goddess who causes to move the manifestation onwards.

सती **Sati** **151**

The eternal companion of *Parma Śiva* in all His acts.[5]

The word *Sati* means a virtuous or chaste woman, a faithful spouse. It is the name of the daughter of *Dakśa Prajāpati*. Regarding the daughter of *Himāvat*, it is said that 'She, who was before *Devī*, the faithful spouse (*Sati*), became *Umā*; She ever dwells with *Śiva* and he is never deserted by her'.[6] She is the divine reality who

---

1. सद्भक्तवरदाभक्तवरदा *Devīnām*. VII.49
2. As per Grammar '*va*' and '*ba*'; '*ra*' and '*la*' are considered same. बवयोरैक्यं रलयोरैक्यं. Therefore, *Baladā* means giver of strength.
3. Alternate reading is *Varavāhanā*. c.f. name 114 in this book.
4. Study the picture '*Kāli* standing on *Śiva*', lying dead'.
5. *Lali. Sahas*. name 820.
6. a. असत्यदेहावतरं गतापि न मत्स्वरूपं विजहाति जातु। *Devīnām*. VII.51.
   b. Also see *Brahmāṇḍa Purāna*.

having assumed various (numerous) forms of transitory bodies does not loose the magnificent consciousness of her True Self'.[1] She is the Supreme Being in the process of Becoming. She is above the three deities *Mahākāli*, *Mahālakṣmi* and *Mahāsarasvatī*,[2] which represent the *gunas*,[3] *Tamas*, *Rajas* and *Sattva* and have the colours dark, red and white[4] respectively. She is *Māheśvarī* existing forever and holding the strings of the puppet show of the universe.[5]

पतिव्रता **Pativratā** 152

The one vowed to *Śiva* (who is her Lord for all the three times).[6]

In Her, as *śakti*, the one devoted to *Śiva*, qualities are attributed. All other attributes are imaginery and their qualities are also imaginery. Hence she is the same as *Śiva* or *Brahman*. She is the supreme Ego.[7]

साध्वी **Sādhvī**[8] 153

Virtue, unmatched!

She is attached to none but to her own husband in past, present and future. As such there is no like Her. *Ādi Śankara*, addressing Her, says 'O virtuous one! first among faithful women, your breasts are untouched save by *Mahadeva*, not even with the paste[9] of *kuravaka*[10]' Again, She is praised thus, 'Thou art praised as *sādhvī* (the virtuous one) on account of unmatched fidelity (to thy lord).'[11] Her chastity is exemplary. By destroying the evil actions of the wicked, Her wonderful power makes them virtuous and excellent.[12]

---

1. एकासती भगवती परमार्थतोऽपि, संदृश्यसे बहुविधा ननु नर्तकीव। *Pancas*. IV.18.
2. Dealt in the *Devī Māhātmya*.
3. Constituent qualities of all material substances.
4. अजामेकां लोहितशुक्लकृष्णाम् *Śve. Up*.IV.5.
5. Explained in name 172 in this book.
6. ... ... पत्युर्व्रतं मत्कहृदः मदेति *Devīnām*. VIII.52.
7. called *Parāhantā*.
8. *Lali. Sahas*. name 128.
9. *Kurvaka* is a kind of paste made from the red leaves of *amaranth* plant. Indian females use it to redden their cheeks, breasts, palms and soles.
10. *Saundaryalahiri* verse 96.
11. *Devī Bhāgavat*.
12. असाधूनपि साधुत्वं घातेनासाधुकर्मणा।
    प्रापयन्त्यसुरानेषा काचित् साध्वीमताद्भुता॥ *Devīnām*. VII.53.

सुचक्षुः **Sucakṣuḥ** **154**

One possessing the beautiful third eye.

The third eye is called the *rūpa cakṣu* or *Jnāna cakṣu*. It is the eye of knowledge. It always looks forward for progress. Like fire it burns ignorance and bondage of *karma*, making one wise enough to understand Truth.[1] *Śiva* burnt *Kāmādeva* to ashes with the fire of his *rūpa cakṣu*,[2] which found its existence of beauty in *Pārvatī*, who came to be known as *Sucakṣu*.

कुण्डवासिनी **Kuṇḍavāsinī** **155**

The Power, Latent in holes or *kuṇḍas*.

There are three prominent round holes along the path of *ṣaṭ cakras*, the six mystical wheels. *Prāna śakti* is received and preserved in these stations known as *Brahma Granthi*. *Viṣṇu granthi* and *Rudra granthi*. 'These are also called *agni kuṇḍa*, *indu kuṇḍa* and *surya kuṇḍa*. The Mother as divine power resides in these holes with warm tranquility for devotees. This bliss is only experienced and cannot be explained.[3]

'*Mūlādhāra* and the other five *cakras* are together called *Kula*; there are three knots among them which are called *Devī cakras*. The earth and water *cakras* are indicated by the *Brahma granthi*. The next two powerful and shining *cakras* are fire and sun; these two are indicated by *Viṣṇu granthi*; this luminous *cakra* confers all the *siddhīs*. The next two *cakras* corresponding to air and ether are indicated by the *Rudra granthi*, the seat of mighty benefits'.[4]

On piercing these three knots, those advanced in *Jñāna yoga*, experience knowledge of self-equalizing triad, namely the knower, the object of knowing and knowledge, *pramātā*, *prameya* and *pramāna*.[5] This dissolution of trichotomy leads to realization of oneness of self.

---

1. ज्ञानाग्निः दग्धकर्माणं तमाहुः पण्डितं बुधाः। *Bhag. Gītā.*
2. *Kumārasambhava canto* III.
3. याग्नीन्दु सूर्यकुण्डेषु वसन्त्यपि सतां हृदि।
   सोमत्वशान्तिं कुरुते काचित् सा कुण्डवासिनी॥ *Devīnām.* VII.55
4. *Dattātreya Saṃhitā.*
5. सूर्य प्रमाणमित्याहु ... ... *Tantrāloka*

एकचक्षुः **Ekacakśu** 156

The One-eyed Supreme Consciousness.

The one-eyed Divinity symbolizes the supreme state of consciousness. The universal Mother grants sovereignity to *Indra*, to *Brahmā* and even to *Śiva*.[1] The power granted as supreme wisdom connotes the realization of non-dual, all pervading Supreme Self.

Being efficient as well as material cause of the universe (creation), Supreme Deity consumes, projects and sustains it in her own self.

सहस्राक्षी **Sahasrākṣī**[2] 157

The thousand-eyed Mother.

In illucidation of the above mentioned appellation we have to recall how *Indra*, at one time assumed the form of *Gautama ṛṣi* while the latter was out for routine ablution. He did so in order to satisfy the passion of enjoying *Gantama's* wife, *Ahalyā*.[3] As he was coming out of the hermit's place, the *ṛṣi* met him and suspected his sinful act which *Indra* had committed whereupon he cursed him saying that a thousand holes appear all over his body. Put to shame, *Indra* prayed to goddess in repentance. She granted one thousand eyes instead. This added to *Indra's* splendour. This shows Mother's affection for her devotees. Then She was named *sahasrākṣī*, the thousand eyed, the omnipresent Mother.

सुश्रोणिः **Suśronih**[4] 158

The one with charming buttocks.

The two charming buttocks connote the powers of cognition and action of Mother. From subtleness She begins to take gross forms of worldly charm.

The *Purānas* refer to the most beautiful *Rambhā*, a nymph of

---

1. *Indra* has a thousand eyes, *sahasracakśu*. *Brahmā* has eight eyes in four heads, *aśtacakśu*. *Śiva* has three eyes (the third eye of knowledge), *trilocana*.

   ईश्वरत्वं गतास्तेऽपि सहस्राष्टत्रिचक्षुषः ।

   यत्कृपाया सैकचक्षु ... ॥ *Devinām*.VII.

2. *Lali. Sahas*. name 283.
3. *Rāmāyana* (*Ahalyodāra*).
4. श्रोणिभारस्त्यजति तनुतां *Kāvya Prakāśa* 10.

heaven,[1] having very attractive buttocks but those of Mother are said to excel these in charm.

भगमालिनी **Bhagamālinī** 159

One wearing the garland of six excellences.

As laid down in the *Purānas*, the six excellences are. 'Full supremacy, righteousness, fame, prosperity, wisdom, discrimination'.[2] She is called *Bhagavatī* because She is the one presiding over the origin and dissolution of universe, the one who watches the birth and death of beings, the one who is knowledge as well as ignorance.[3] *Bhaga* means excellent and *mālini* means the possessor. As possessor of excellent attributes, She alone knows the relativity of the pairs[4] of beads in the garland.

सेना **Senā** 160

Who is the untainted power of an army.

Army personified as the wife of *Kārtikeya*, the god of war, is complete in four divisions.

A complete army (for defence) consists of four divisions viz. elephants, chariots, cavalry and infantry. *Kārtikeya*, the elder son of *Śiva* and god of war is the most efficient commander-in-chief.[5] The army of gods is called *Devasenā*[6] which is the name of *Skanda's* wife. Perhaps, therefore, it means the army of the gods personified as *Skanda's* wife.[7] In the war between the *Devas* and *Asuras*, *Devasanā* helped *Subrahmanya* (*Skanda*) and the asuras were completely destroyed.[8]

---

1. *Lali. Sahas.* name 741 (*Rambhādivanditā*, adored by *Rambhā* and others).
2. ऐश्वर्यस्य समग्रस्य धर्मस्य यशसः ... ...शन्नाम् भग इति स्मृतः।
   Also c.f. Lali. sah. 277. Refer to note 2 Name 177.
3. *Devī Bhāgavat*.
4. The pairs of beads are: सृष्टि-लय, भूत-भविष्यत्, बन्ध-मोक्ष
5. सेनानीनामहं स्कन्दः *Bhag. Gītā* X.24.
6. स्कंदेन साक्षादिव देवसेनां *Raghuvaṁśa* 7
7. देवसेना — स्कंदपत्नी *Mallinātha*
8. *Mahābhārata*, *Vana Parva* Chap. 223, 224.

The Mother represents the power of all the four divisions of Army.[1] This is also illucidated by Lord Krishna to Arjuna.[2]

श्रेणिः **Sreṇih[3]** **161**

The creatrix of four classes of manifestation.

At her sweet will Divine Mother, manifests Herself in different forms and classes of creation. These are broadly speaking four in number: i) *Jarāyuja*, those born of womb; ii) *Andaj*, those born of eggs; iii) *Svedaj*, those born of sweat etc. and iv) *Udbij*, coming up from growth.

पताका **Patākā** **162**

The banner of auspiciousness!

The auspiciousness mentioned above is verily that of self-realization which dawns on one who is blessed by the Divine Mother.[4] In this context Mother can be fittingly described as the emblem or banner of good fortune or auspiciousness. It is said: "Let him carry the balm of beauty who is graced with the blossomed creeper of love[5]." Kath up 2.23.

सुव्यूहा **Suvyūhā** **163**

Beatitude in creation.

Creation unfolds not only Beauty but also the scheme and craft

---

1. The four orders of society, *Brahman*, *Kṣatriya*, *Vaiśya* and *Sudra* represent the four divisions of activity in the universe. These forces constitute the army to conquer forces sprouting in duality.
2. चतुर्वर्ण्यं मया सृष्टं गुणकर्मविभागशः ।
   तस्य कर्तारमपि मां विद्यकर्तारमव्ययम् ।। *Bhag. Gītā* IV.13

   "The four orders of society were created by Me classifying them according to their prenatal qualities and appropriating corresponding duties to them, though the author of this creation, know Me, the Immortal Lord, to be non-doer".
3. In MS–2, the reading is श्रोणिः
   In PE–3 and 5, the reading is सेनाश्रेणिः
   But as given in PE–7, the reading श्रेणिः = class is considered correct in the context.
4. यं एवैष वृणुतै तेन लभ्यः
5. यं काममंजरी कामयते स हरतु सुभगपताकाम् । c.f. Devi. vilas VII–62.

underlying it. Whosoever is blessed with the eyes to see it and the intelligence to appreciate it, cannot but understand how Divine will, in its creative aspect, has arranged and schemed the things as they are planned in a battlefield.

युद्धकांक्षिणी **Yuddhakānkṣini** 164

The infuser of will to fight.

Mother bestows upon her devotees the will to fight the most binding of our attachments, namely, our attachment to the physical self. It is this attachment that brings about what we call the life and death struggle with all its horrifying pain and suffering. It is the Mother who gives us the strength to fight this attachment so that the struggle and its attachement to body cease. Be it remembered in this context that Mother's grace descends only on those devotees who have done hard penance and who lived an immaculate moral life and followed a spiritual way of life.

पताकिनी **Patākinī** 165

The power that predominates material vastness.

The spiritual victory that brings down the ego of I–ness just as a huge mountain is brought down by an earthquake, is *Patākinī*.

The power that silences both the access and the union[1] of a moth round a burning lamp, is an example of the power of the Goddess, displayed to grace Her devotee.

दयारम्भा **Dayārambhā** 166

Source of compassion.

It is Goddess *Pārvatī* by whose auspicious support *Hara* (*Śiva*) earned the celebrity of becoming the universe.[2] Nobody knew

---

1. गतिः and युतिः are the two important terms. A moth is by its own nature attracted towards the lighted lamp and forgets its nature on being burnt. So a yogi by the momentum of previous actions gets inclined to advance in the knowledge of self and ultimately gets absorbed in that Infinite Self.
2. हरोऽपि भवभावैकप्रथां यातो यदाश्रयात्।
   सत्यं सैव दयारम्भा ... ... *Devīnām*. VII.6

Śiva before. How could he be approached! It was when *Pārvatī* gave him her hand[1] that he became the object of her devotion. This fact is cited as the charm of Mother's compassion.

विपञ्चीपञ्चमप्रिया Vipancīpancamapriyā 167

One who loves to play the Beautiful.

Vipancī means a lute, sport or pastime; *Pancama* means the fifth, beautiful, dexterous or brilliant. It is therefore the brilliance of sport that is dear to Goddess.

Pancama also means sexual intercourse, the fifth *makāra* (*Maithuna*) of the *Tāntrikas*. But it should be clearly understood here that the soul or inner self has no sex. It is the glow and intoxication of the oneness of *Śiva* and *Śakti*, the absorption of *Jīvahood* into supreme *Māheśvarī*, the ultimate Reality. The glow is just like that of sex-feeling,[2] but hundred thousand million times greater, lasting, energising and full of bliss. So the Mother enjoys Her dexterous pastime in creating, sustaining and dissolving the manifestation at Her own will. Had not the goddess loved this wonderful sport how could the curved *kuṇḍalinī* on waking turn upward to travel straight to the higher reaches of *sahasrāra*! Thus the *samsārī* attains to supreme bliss with persevering penance in a moment's splash.[3] It is the fifth note called *Madhyamā* of the Indian gamut, as it is produced from five parts of the body[4], the five mystical *cakras*.

---

1. अज्ञातसम्भवमनाकलितान्वायं. भिक्षुं कपालिनमवाससमद्वितीयम् ।
   पूर्वं करग्रहणमङ्गलतो भवत्या. शम्भुंक एव बुबुधे गिरिराजकन्ये ।।
   Panc. IV.8
2. यथा प्रियया स्त्रिया संपरिष्वक्तो न बाह्यं वेत्ति नान्तरम् ।
   Brah. Up. IV.iii.21
   This refers to the divine sport in the fifth element (the sky) the fifth note called *Madhyamā* (*pā*) or the fifth state called *Turiyātītā*.
3. शरीरीमाधोऽयं व्रजति परमानन्दतनुताम्
   Panc. V.16
4. a. कोकिलो रौति पञ्चमम्
   Nārada.

   b. वायुः समुद्गतो नाभेरुरोर्हृत्कंठमूर्धासु ।
   विचरन्पंचमस्थानप्राप्त्या पंचम उच्यते ।

   Also see note 1 to name 478.

परापरकलाकान्ता **Parāparakalākāntā**[1] **168**

The lovely one who holds in balance purity and impurity!

Parā is purity. *Aparā* is its counterpart, impurity. The third *Parapara* is unity of the two represrnting *Śiva* and *Śakti* in harmony, *sāmarasya*.

त्रिशक्तिः **Triśaktiḥ** **169**

The threefold Power.

Tri represents trichotomy 'of the three worlds, the three Vedas, the three *vidyās*, the three fires, the three lights, the three objects of desire, the three qualities, the three sounds, the three sins, the three conditions of life, the three times, the three states of consciousness, the three *Pitris*, day, night and twilight, the three *Mātrās*. These are threefold forms of *Devī Sarasvatī*. Hence she is called *Triśtha*.'[2]

Triśtha means holder of the three states wherein the goddess displays her trichotomic power being harmonious in herself at the same time.

मोक्षदायिनी **Mokṣadāyinī** **170**

The bestower of Liberation.

The Supreme Power as *Devī* granting emancipation from the worldly sorrows to aspirants unconditionally.

Mukti, emancipation is of four kinds:

i. *Sālokya* : To be in the sphere of Godhood.
ii. *Sāmīpya* : To be near Godhood.
iii. *Sārūpya* : To be in direct experience.
iv. *Sāyujya* : To be in union.

This classification corresponds to the intensity of aspirant's desire for *Mokṣa*. On the part of Mother there is no restriction or condition of approaching for receiving this boon.

---

1. In Ms-2 and PE-5 the reading is *Parāparakalākrāntā*, where in *ākrāntā* or *krāntā* means overcome or passed over (the two possible splits of the compound), but since the Supreme Bliss of harmony is infinite, this word does not suit well. It is the lovely divinity, *kāntā*, that brings about spiritual harmony.
2. *Mārkaṇḍeya Purāna*.
   Also cf.
   देवानांत्रितयंत्रयीहुतभुजां० *Panc.* I.16.

ऐन्द्री **Aiandrī** 171

Benignity even into the anti divine.

In order to explain, even briefly, the above appellation, it may be said that vigilance is the *śakti* of *Indra* called *Indrānī* or *Aiandrī*. The play of her thunderbolt is the measure of her strength.[1] She protects the world herself by annihilating evil. She eradicates evil forces through her self-created beings of great strength.[2] *Aiandrī śakti* is the manifestation of Mother specia]ly made to put down all that opposes the Divine Law. These strong forces include seven forces of *mātrikā*[3] (little mothers) which are used for cosmic manifestation.

In *Tantras* there is mention of *Aśta śakti*, eight cosmic powers among which *Aiandrī* is the seventh *śakti* followed by *cāmuṇḍā* and preceded by the additional one *Nārasimhī*[4] at no. 6.

They show that *Indra* is the presiding deity of the organ of action (hand). The power, *śakti* of *Indra* is *Aiandrī*. This is the power of Mother that removes dullness or ignorance.[5] Anti-divine powers are defeated by annihilation of ignorance.

माहेश्वरी **Māheśvarī** 172

Supreme Sovereignity.

Maheśvarī sits in every heart and makes all beings revolve as mounted on a wheel.[6] She is all-pervasive and all active. She even makes the individual soul have the illusion that it is different from

---

1. महद्भयं वज्रमुद्यतं — *Kath. Up.* II.iii.2
   'Great terror, the *vajra* uplifted'.
2. दुष्टान्निहंसि जगतामवनाय साक्षादन्यैश्च घातयसि तप्तबलैर्महद्भिः ॥
   Umā Sahas. of *Vasiśtha Ganapati Muni* (*Stabaka* 7).
3. The seven little mothers (*mātrikās*) are: *Brāhmi*, *Māheśvarī*, *Kaumārī*, *Vaiśnavī*, *Vārāhī*, *Aiandrī* and *Cāmundā*. All these are explained in this book at nos. 173, 172, 174, 78, 914, 171 and 629 respectively.
4. See no. 77.
5. जडत्वदूरीकरणं — Sahib Kaul in *Devinām*.
6. i. सेयं कला भुवननाटकसूत्रभर्त्रि, माहेश्वरीति कथितातव चिद्विभूतिः ।
   *Vasiśtha Ganapati Umāsahasram st.*7.
   ii. ईश्वरः सर्वभूतानां हृद्देशेर्जुन तिष्ठति ।
   भ्रामयन्सर्वभूताने यन्त्रारूढाणि मायया ॥ — *Bhag. Gītā* 18.

Supreme Soul and is bound though by nature it is free. '*Māheśvarī* holds the strings of the puppet show of the universe'.[1] She is the fourth power above the three, *Mahākāli*, *Mahālakśmi* and *Mahāsarasvatī*. She is called *Durgā*, difficult of access.[2] She sublimates the thinking mind and will; and fills these with wisdom. She is known as *Parā śakti*. As revealed in the upanisads, the Deity is possessed of all powers.[3]

ब्राह्मी · **Brāhmī** 173

The creatress of the universe.

Here She is the personified female energy of *Brahman*[4] '*Brāhmī* represents the primordeal *nāda*, the first throb not yet manifest in sound, which is the origin of all creation.[5] 'This *nāda* is the *Praṇava* or *Omkāra* of the Upaniṣads pervading and permeating the mind regions, *antarikṣa*. This prime cause is effected in the creation as words'.[6]

कौमारी **Kaumārī**[7] 174

Virginity. Embodiment of the Pristine Maidenhood.

Kaumārī represents the force of the aspiration of an evolving soul.[8] She is the undisturbed flame rising towards Godhead. She is the straightened *Kuṇḍalinī Śakti*. Purity is her nature. It is therefore that *yogīs* have pure intake[9] of not only food but of all things and perceptions that are taken into the consciousness of a person. With this awakened power three *granthīs*[10] are pierced through. She is thus called *sāvitri śakti* granting purity and steady rememberance. She is one of the seven *Mātrikās*.

---

1. S. Sankaranarayanan. Gl. of Divine Mother p.33. Also cf. Lali. Sah. 208.
2. Ref. *Durgā Saptaśatī* IV.11. Also c.f. *Panc.* IV.18.
3. सर्वोपेता तद्दर्शनात् *Brahma Sutra* II.i.30.
4. c.f. *Gāya. Sahas.* name 696.
5. c.f. अव्यक्त शब्द कलयाऽखिलमन्तरिक्षं
   त्वं व्याप्य देवि सकलागमसम्प्रगीते ।
   uma sahas. (Vasishtha G. Muni)—7.12.
6. The Glory of Divine Mother p.32. Also cf. Lali. Sah. 675.
7. See name 295 also.
8. S. Sankaranarayanan in The Glory of Divine Mother p.33.
9. आहारशुद्धौ सत्त्वशुद्धि .... ध्रुवास्मृतिः .... सर्वग्रन्थिभेदनम् *Up.*
10. *Brahma Granthi*, *Viṣnu Granthi* & *Rudra Granthi*.

कुलवासिनी **Kulavāsinī** 175

The family woman, *kuṇḍalinī*, residing in the *Kula*.

According to *Tantras Kula* means *śakti* which resides in the lower thousnad petalled red lotus[1] of *mulādhāra cakra* to disseminate her numerous energies. This she does in accordance with *samayācāra*[2] i.e. conventional practice or established conduct. Just as a respectable woman is well protected so is She kept in secret by the veil of *avidyā*. *Kula* also means 'scripture', *kulāmnāya*, through which the sacred secret is revealed to those only who follow the tradition. *Kula Devī* never allows revelation of the secret of knowledge to the ignorant.[3] This secret is threefold: *Cakra Rahasya*, *Mantra Rahasya* and *Pūja Rahasya*. Since all *cakras* are resting places of the *śakti*, these are called *kula*. "This family woman (*Kuṇḍalinī*) entering the royal road (*suśumnā*) taking rest at intervals in the secret places (*cakras*), embraces the supreme husband and makes the nectar to flow (in the *sahasrāra*)".[4]

Kula also means the group of senses which are pervaded by this *śakti*. *Kula* is genus having one common knowledge of the triad, the knower, the known and the knowledge.

But commonly *kula* means *mūlādhāra*, because in it the earth *tattva* is absorbed (*ku*, earth and *la*, absorption). The *śakti*, power that resides under protection in *Mūlādhāra* is *Kulavāsinī*.

इच्छा **Icchā** 176

The supreme will to create.

In the prologue to this book there is reference to *Maheśvara* who while replying *Nandikeśvara's* question says 'it is the great power of will that is about to sprout as the manifestation of this universe'.[5] 'This divine will is twofold, manifestation and delibera-

---

1. 'In the pericarp of it, *Kula Devī* resides and in the petals *Kulaśaktis*'.
Svacchanda Tantra
2. As described in the ten chapters of *Rudrayāmala Tantra*.
3. 'One should keep in secret the *kula* scriptures'.
Parśurāma Kalpa sūtra VI.39.
4. *Cintāmanistava*—36. Attributed to *Śri Śaṇkarācārya* (vide Burnell's catalogue of Tanjore, No. 199 B).
5. इच्छेति परमा शक्तिरुन्मिमील ततः परम् *Bhavānīnāmasahasra*

tion and that is the power of 'I am'.[1] 'That power of pure will always in union with the Lord is the seed of the universe resting in itself'.[2] 'This will assumes the universe'.[3] The Divine Mother is praised as supreme will, who is about to create universe.

भगवती **Bhagavatī**[4] **177**

The Supreme Divinity.

In accordance with the lexical meaning, the Puranas say that 'the full supremacy, righteousness, fame, prosperity, wisdom, discrimination; these six are called *Bhaga.*[5] Because of these attributes the Divine Mother is called *Bhagavatī*. *Śiva* assumes splendour only in her company[6] and undertakes the wonderful sport of manifestation and deliberation of this universe.

'Mother knows the origin and dissolution of the cosmos, the going and coming of beings, knowledge and ignorance, She is called *Bhagavatī*'.[7]

शक्तिः **Saktih** **178**

The most potent Power.

Śakti grants release from the cicle of birth and death.[8] She wields the most potent weapon for controlling the whole universe. She is one with her Lord and yet pervades the being and non-being objects of the universe. As such, she is termed as the immenent

---

1. प्रकाशविमर्शरूपा इच्छा, सैवाहमस्मिरूपिणी शक्तिः
   Aham is *prakāśa*, manifestation and *asmi* is *vimarśa*, deliberation.
2. इच्छा सैव स्वच्छा सततसमवायिनी सती शक्तिः ।
   सचराचरस्य जगतो बीजं निखिलस्य निजलीनस्य ॥ *Tattvasandoha* 2
3. सर्वकलेश्वरीच्छा *Devīnām*. VII.76.
4. See name 279 in *Lali. Sahas*.
5. ऐश्वर्यस्य समग्रस्य धर्मस्य यशसः श्रियः ।
   ज्ञानवैराग्ययोश्चैव षण्णां भग इतीरणा ॥ Viṣnu Purāṇa 6.5.74.
6. शोभां बिभर्ति गिरिजे तव साहचर्यात् *Panc*. 9.
7. उत्पत्तिं प्रलयं चैव भूतानामगतिंगतिम् ।
   अविद्याविद्ययोस्तत्वं वेत्तीति भगवत्यसौ ॥ *Devī Bhāg*.
8. As prayed by Pandit Sāhib Kaul :
   शक्तिः सक्ति संसृतौ संहरस्व *Devīnām*. VII.78.

power, *viśvamaya* or *Kārya Brahma* as in *Śaiva* and *Vedānta* philosophies respectively. All that exists in this universe has power, the sum total is Supreme Power called *Śakti* whose 'signifying powers are all-knowingness, all doingness'[1] etc., and 'whose divinity is concealed in her own qualities'.[2]

कामधेनुः **Kāmadhenūh** 179

The milch cow granting all desires.[3].

The Divine Mother is regarded as the heavenly form of the wish-fulfilling cow. She fulfils all desires of devotees by enabling them to make their offering in the fire of consciousness.[4] Also, thus, she is 'thoughtless thought'.

कृपावती **Kṛpāvatī** 180

Possessive of the power of compassion.

Mother's power of compassion is wonderful. It kills the sinners and ferries the righteous[5] across the ocean of *samsāra*.

वज्रायुधा **Vajrāyudhā** 181

Holder of weapon of thunderbolt.[6]

The appellation connotes Mother's bravery in war. The coming into being of anti-divine forces is as natural as the formation of wax in the ear and they will last as long as the creation lasts. They can be vanquished but they cannot be totally annihilated. Therefore, the Mother always keeps the weapon *Vajra*, thunderbolt in one of her hands, as the anti-divine is to be encountered under its own terms

---

1. मर्वज्ञत्वादिस्वरूपसामर्थ्यं यस्य मा — *Śaṇkara Bhāśya*
2. देवात्मशक्ति स्वगुणैर्निगूढाम् — *Śvetāśvatar. Up.* I.3.
3. मर्वान्कामान् धयति वापयति या अकिञ्चिच्चिन्तनरूपा
4. मर्वान्कामान् पूरयति या चिदग्नौ हवनीयत्वात्

   Also note the term मर्वसुकामसिद्धिः used by Sāhib Kaul in *Devīnām*. VII.79.
5. मारणेनासुराणां या सुराणां तारणेन च ।
   कृपां विधत्ते मा कापि कीर्तितैषा कृपावती ।। — *Devīnām*. VII.80.
6. Ref. to *Mahābhārata*. Chap. 100.

and conditions. *Ṛśi Dadhīci* is said to have offered the bones of his body out of devotion and love for the Mother, to form this thunderbolt held by Indra.[1]

वज्रहस्ता **Vajrahastā** 182

Wielder of the *vajra* in her hand.

The *asuras*, anti-divine forces, always want to usurp the posts and functions of the gods with a desire to rule the three worlds but ultimately they fail owing to their ego and falsehood. They want to possess all the rare things in the world, with no plans to utilize these for universal good and welfare. A *hunkāra*, grunt of Devi with the *vajra* in her hand saves her manifestation from an imbalance to be affected any time. The universe regulates with this fear.[2]

चण्डी **Candī** 183

The awesome dispeller of darkness (ignorance).

S. Sankaranarayanan says: "A fierce prowess, a force which progresses breaking all obstacles, a divine goodness which cannot brook wickedness in any form, a blaze of knowledge which in its trail utterly dispels the darkness of ignorance, the valour which is ever victorious in the battle of life, these are the traits of *candī* endearingly called *candikā*. The Mother's calm insistent force is *Lalita* while her terrific impatient force is *candī*".[3]

Candī dispels the darkness of afflicting ignorance and is soft in taking away the anger of her devotees.[4]

Candī is fierce to those who turn their face from divinity.[5]

---

1. आयुधानामहं वज्रं *Bh.Gi.*28.10.
2. भीषास्माद्वातः पवते भीषोदेति सूर्यः ।
   भीषादग्निश्च वायुश्च मृत्युर्धावति पंचमः ॥
   Nṛsim. Pur. Up. 2.10.
3. Glory of the Divine Mother; Introduction p.6.
4. दुरज्ञानविनाशनेन चण्डीति, स्वभक्तोष्महरा इति सौम्या ।
   Terms used by Sāhib Kaul in *Devīnām*. VII.83.
5. निजाराधनपराङ्मुखेषु कोपनशीला
   Panc. Commentary of Pt. Harabhatta to *Laghustavāh* 13.

चण्डपराक्रमा **Caṇḍaparākramā** 184

The ever victorious valour![1]

In the battle of life, the *sādhaka* (aspirant) has to play a double role: he has to ally himself with the divine forces of Truth and Light and also face a relentless battle with the anti-divine forces.[2] Truth alone is ultimately triumphant.[3]

गौरी **Gaurī** 185

The self-produced importance for excellence in display.[4]

After *sati's* immolation into *yogāgni*[5], she was reborn as the daughter of *Himavat* becoming *Umā*.[6] Now her complexion became white or pale red as that of a conch or *kunda* flower which blooms in moonlight. As such she is called *Gauri*.[7] Being born of *Himavat Parvat* (mount) she is known as *Pārvatī*.

Harabhatta describes *Gauri*[8] as one of *Gaura varna*[9] (brilliant complexion) or *Kānikubja śakti Peetha*.[10]

सुवर्णवर्णा **Suvarnavarṇā** 186

The Golden hued (Goddess).

Mother is a reservoir of bliss in which yogis immerse to have the experience of the highest felicity. Her glory is so great that it

---

1. A careful study of the three episodes of *Durgā Saptaśatī* (*Devī Māhātmyam*) will bring home to the aspirant the cardinal teaching.
2. अनिष्टनिवृत्ति परमानन्दप्राप्ति ।
3. सत्यमेव जयते ।
4. 'गुरुत्वप्राप्त्यै स्वतः प्रथितगौरवा' *Devīnām*. VII.85
5. *Yogāgni*, the fire of yoga in *kundalinī*, and the immolation of *sati* refer to its awakening by the power of *yoga sādhanā*.
6. "She who was before *Devī*, the faithful spouse (*sati*), became *Umā*; she ever dwells with *Śiva* and he is never deserted by her" *Brahma Purāna*
7. योगाग्निना तु या दग्धा पुनर्जाता हिमालयात् ।
   शङ्खकुन्देन्दुवर्णा च तस्माद्गौरीति सा स्मृता ।। *Devī Purāna*
8. गौरो वर्णो यस्या सा । *Panc*. II.6.
9. This refers to the blossomed lotus of *sahasrāra*, *ūrdvakuṇḍalinī*.
10. कान्यकुब्जे तथा गौरी । *Padma Purāna*
    Also cf. *Lali. Sahas*. 635.

overwhelms all other joys and beauties of the world of duality.[1] All the colours of duality get absorbed in one hue.

Varṇa[2] also means the vedic alphabet. The first (i.e. a *varṇa*) gives sound and colour to all other alphabets. Thus the *Devī* appears in all the forms and colours of the universe.

Varṇa[3] also means social order. Mother ordains the social orders of life for maintaining the transmission of spiritual knowledge and practice among human beings. The classified duties make them eligible for righteous work, meditation and intuition which lead to their final liberation. Social orders ultimately emerge into one universal order.

स्थितिसंहारकारिणी **Sthitisamhārakāriṇī** **187**

The one free to effect sustenance and destruction simultaneously.

Viṣṇu is in charge of sustenance of the universe and *Rudra* destroys it but the Supreme Power of Mother transcends such control, being absolutely free to effect anything at will.[4]

एका **Ekā** **188**

The one everywhere.[5]

Supreme Reality is manifest in various forms everywhere. As such it is known as the one.[6] In other words it is Supreme consciousness that pervades everywhere both in mental and physical spheres of life. It commands the procession of the worlds and orders in manifestation. It projects, sustains and consumes in the form of universal Mother, who is both material and instrumental cause of the universe. Being one, there is no other to be heard, no other to be seen

---

1. An Urdu saying explains this thus:

   ज़ाहिरो-बातिन की इकरंगी कमाले इश्क है।
   नाम उसी का लब पे है जिसकी मुहब्बत दिल में है ।।

2. *Mātrikā cakra*, little mothers of sound.
3. The true caste.
4. युगपत् तु स्वतन्त्रेयं स्थितिसंहारकारिणी *Devīnām*. VII.87.
5. संविदेकरूपा त भिद्यते। *Pancadaśi* I–4.
6. एकैव सर्वत्र वर्तते तस्मादुच्यते ऐका। *Devya Sirs*—23.
7. निमित्तोपादानकारणम् as Brahman is described in Vedānta.
8. यत्र नान्यत्पश्यति नान्यच्छृणोति नान्यद्विजानाति स भूमा। *Chh. Up.* VII–24.

and no other to be known, (for realization of the Truth). That is called *Bhūmā*, the Highest'.

अनेका **Anekā**[1] **189**

The Supreme blossomed variously.

Cid devī, the pure and supreme spirit, sportively, becomes manifold. This brings about the manifestation of universe.[2] In short, unity out of its free will displays itself in diversity.

महेज्या **Mahejyā** **190**

The Great gift of the Great sacrifice.[3]

The supreme sovereignty, when pleased with the sacrifices of devotion, yoga, penance, action and knowledge, showers the nectar of immortality on her devotees.[4] Complete success in one also bestows success in all these means.

शतबाहुः **Śatabāhuh** **191**

The hundred armed Divinity.

'A hundred' signifies a large number meaning, as such, the supreme invincible power.

There are four kinds of strengths, the animal strength, the human strength, the demon strength and the celestial strength. But none of these can stand the supreme power the *Devī* wields. *Mahiśāsura* had great animal strength. *Kauravas* had enough man power, *Rāvana* had unparalleled demon strength and *Indra* and other gods have celestial strength. *Mahiśāsura* was killed by goddess *Durgā*, *Kauravas* vanquished by *Pāndavas* with *Sri Kṛṣna*'s favour, *Rāvana* was killed by *Sri Rāma* himself and *Indra* had to bow to *Sri Kṛṣna*

---

1. In *Devī Atharvaśīrsa* the name is differently put in the same *mantra* quoted above (comm. of name 188). It is *Naika*, meaning the one that has become the same as the universe.
   एकैव विश्वरूपिणी तस्मादुच्यते नैका — *Devyātharvaśīrśa* 28
2. न चेत् स्वतन्त्रा विमला चिदेका-
   नेका भवेत् कापि विलासभूमिः ।। — *Devīnām*. VII.89
3. इज्या यज्ञरूपा
4. भावयोगतपाकर्मज्ञातेज्यानां महेश्वरी । — *Devīnām*. VII.90.

and *Devī Ambā*. In short, the hundred armed *Maheśvarī* protects all her devotees.[1]

महाभुजा **Mahābhujā** **192**

Possessive of Powerful Arms.

Devī's power is invincible. She wields the sovereign authority over divine and anti-divine powers[2]. She tackles all these powers under their respective conditions they impose, thereby maintaining balance to keep the universe going.

भुजङ्गभूषणा **Bhujangabhūśanā** **193**

Serpent ornamented Divinity.

The symbolic meaning of serpent or snake is infinity, *anantatā*. The serpent *śeṣa* is called *ananta*. It connotes the inexhaustible powers of *Devī*; *Mahārājñyā*[3], the spouse of *Vāmadeva*, has serpents as her ornaments. She is also known as *Kśir Bhavānī*. The offerings of milk and milk preparations are made to her because milk is the choice food of snakes. From the yogic viewpoint, snakes stand for 'vital airs', *Prānas*. *Prāna śakti* is also called *kuṇḍalinī śakti*, which is rightly named the 'serpent power'[4].

---

1. रक्षायै सर्वभक्तानां शतबाहुर्महेश्वरी

   Devīnām. VII.91

2. See also commentary of name 191.
3. The famous shrine of *Mahārājñā* or *Kśīr Bhavānī* is located in Kashmir at the village Tulamula about 19 kms to the north west of Srinagar. *Bhavānī* is said to have taken the form of snake to reach the spot. There is also a spring shaped as *shāradā Om* (ॐ). Description of *Devī* is:

   या द्वादशार्कपरिमण्डितमूर्तिरेका
   सिंहासनस्थितिमतीमुरगैर्वृतांश्च ।
   देवीमनन्यगतिरीश्वरतां प्रपन्नां
   तां नौमि भर्गवपुषीं परमार्थराज्ञीम् ।। *Mahārājñistotram*

   'I bow with devotion to that supreme *Devī*, *Rājñā*, the sovereign power of splendour, who is effulgent with the light of twelve suns, seated on the throne and surrounded by serpents.
4. An important book on *Kundalini Yoga* by Sir John Woodroffe.

भूषा **Bhūṣā** **194**

The jewel of decoration.

Devī wears a beautiful crescent on her head. This is also the symbol of beauty of an affectionate woman. She is the *sadākhya kalā*, the pure consciousness of *Śiva-Śakti* doctrine, the basis of the lower categories.[1]

षट्चक्रक्रमवासिनी **Ṣatcakrakramavāsinī** **195**

The one who resides in the six mystic wheels called *cakras*.

The one *prāna śakti* coils itself in six *cakras*[2]. In human body these are distinctly experienced by yogis. The order of six *cakras* is called *kula*. They signify the roots or origins (of the universe.[3]) The *kundalinī* resides in them.

षट्चक्रभेदिनी **Ṣaṭcakrabhedinī** **196**

The awakened *kuṇḍalinī* Power piercing the six mystical centres.

When the *kuṇḍalinī śakti*, the vital power, is awakened through the yoga practices of *Prāṇāyāma* and *Mudrā* etc., it unwhirls itself like a lightning flash, pierces the six *cakras* including the three knots, *Granthīs*, and reaches the *sahasrāra*, wherefrom according to *kaulācāra*, it comes down again sprinkling the nectar of immortality.[4] The yogi becomes ever fresh and aware of the splendid supreme consciousness. *Cit śakti* is the power of piercing the six mystic *cakras* to unfold Supreme Consciousness.

Cūdāla while bringing round her husband *Śikhidhvajā* to the true spiritual fold tells him: "Recognise *Kuṇḍalinī* in your self, which is the very life of the mind which is also called *Puryaṣṭaka*, like the scent in the flower"[5]. She is called *kundalini* because she has the *śringātaka* form[6], the triangle form in which the three

---

1. There are twenty five categories according to *sāṁkhya* (*Vedānta*) and thirty six according to *Śaiva* and *Śākta* doctrines.
2. *Mulādhāra*, *Svādhiṣṭhāna*, *Manipura*, *Anāhata*, *Viśudha* and *Ājnā*.
3. *Dattātreya Saṁhitā*.
   Lali. Saha. name 108.
4. भूयोऽपि तत्र विशसि ध्रुवमण्डलेन्दु निष्यन्दमानपरमामृततोयरूपा। *Panc.* IV.6.
5. *Yoga Vāsiṣtha*, *Nirvāna Prakarana*.
   This refers to *cit kundalinī* in Tantra tradition.
6. *Devī Purāna*.

angles are *icchā*, *jnāna* and *kriyā*[1]. The *śruti* also says that the *kundalinī* is "fine as the point of an ear of rice, saffron coloured, radiant and like an atom in its activity"[2].

श्यामा **Śyāmā**[3] **197**

The unconditional all pervading consciousness.[4]

Samvit śakti or consciousness is the all pervading Reality, which is ever pure and all powerful. It is that Supreme wisdom, super-excellent beauty, eternal joy and infiniteness of awareness,[5] into which *cit śakti* or consciousness force called *kundalinī* blooms through the yogic nervous system, mental power of mind or spiritual awareness.[6] In Tantra tradition, the central yogic *Nādi*, *suṣūmnā* (also called *Brahma nādi*) is the path with six mystical centres through which the awakened *kundalinī* travels[7] to reach *sahasrāra*, where it blooms into universal power of oneness, infinite and tranquil, described by the learned as *śyāmākārā*. Seated on the seat of *omkāra*, *Parā śakti* or the *cit* and *Ānanda* aspect of *Śiva-Śakti* is thus praised[8]: the consciousness of the object (*ahamidam*—I am this). It is the tension free state of self, Supreme Bliss and perfect ease in infinitude that is called *Śyāmā*.

---

1. *Yoginī Hrdaya* I, 51 comm.
2. *Taittiriya Aranyaka* X.13.2.
   Also cf. *Lali. Sahas.* name 111.
3. Refer to names repeated at nos. 211 and 675.
4. अनियतसंविदाकारा *Panc. Harabhatti.* Vol. III p.168
5. अनस्तमितसंबोधस्वरूपं (I.P.V. p.9) Abhinavagupta.
6. *Kundalinī* works at three levels:
   i. Physical power of the yogic nervous system working through the vital airs is called *Prāna Kundalinī*.
   ii. Mental power of *citta* or mind is *Nāda kundalinī*.
   iii. Spiritual power of the awareness of self is *Bodha kundalinī*.
7. Refer to name 196.
8. cf.

   यत्षट्पत्रं कमलमुदितं तस्य या कर्णिकाख्या
   योनिस्तस्या प्रथितमुदरे यत्तदोंकारपीठम् ।
   तस्मिन्नन्तः कुचभरनतां कुण्डलीतः प्रवृत्तां
   श्यामाकारां सकलजननीं सन्ततं भावयामि ।।

   Panc. V.37

कायस्था **Kāyasthā** **198**

Mover of the body.

Just as a driver drives a car, so the hidden conscious power makes the body move and its organs function in different ways. The enjoyer of the fruits of *karma*, the individual self is the master of the body chariot.[1] Supreme Mother manifests everything what appears as object.

कायवर्जिता **Kāyavarjitā** **199**

(Yet) not attached to the body.

We know the driver is not the car he drives. He is sitting inside it to propel the machinery. In the same way that divine power as *jīvātmā* is inside the body to make it move but that *ātmā* is not the body. The divine power thus moves the whole universe and yet is not visible to the naked eye.[2] Who is not spoken through the tongue but who makes the tongue to speak, know that *Brahman*, the Supreme Pervading Power and not this what the common people worship.[3] Supreme Power is pure, untainted and calm, without any imposition.

सुस्मिता **Susmitā** **200**

The excellent blossom of smile.

Mother's charming smile is wonderful. When she favours with a smile, it is experienced like the fragrance of flower and not seen or described. Inflaming the fire of love to result in the fulfilment of all desires[4], the *Devī* is always with a smiling face. Because of Supreme Bliss, where no pain can touch, She blooms with excellent smile.[5]

---

1. आत्मानं रथिनं विद्धि शरीरं रथमेव तु — *Katha Up*. I.iii.3.
2. श्रोत्रस्य श्रोत्रं, चक्षुषश्चक्षुः — *Kena. Up*. I.2.
3. यद्वाचाऽनभ्युदितं येन वागभ्युद्यते।
   तदेव ब्रह्म त्वं विद्धि नेदं यदिदमुपासते। — *ibid*. I.5.
   Also c.f. सत्यस्य सत्यम्
4. पर्याप्तकामत्वेन सर्वदा प्रसन्नमुखीत्यर्थः।
   Śāṅkara Bhāśya, *Lalita Triśati stotram*, name 60.
5. दुःखास्पर्शि परमानन्दरूपतया वा तत्तथा। — *ibid*.

सुमुखी **Sumukhī**[1] **201**

The excellent beauty of wisdom.

Wisdom lends charm to beauty and it shines by itself. Such is the supreme Deity, and even the knower of that Supreme Beauty shines with Supreme wisdom.

Satyakāma Jābāla asked his disciple *Upakauśala* when the latter returned after hard penance. "O Child! your face shines like that of a sage (*Brahmavit*), who has graced you?"[2] Spiritual wisdom is the Mother's grace that shines on a seeker's face. That is true beauty. This shining beauty is the grace of the Goddess *Brahmavidyā* or *Parā Vidyā* known also as *Parā-saṁvit-śakti*. With this graceful smile She is known as *Anugrāhikā śakti*. Neither the Sun nor even the Moon can compete this beauty.

क्षामा **Kṣāmā** **202**

She who thins out the sectarian tendency.

There are becoming and unbecoming tendencies of worldliness. The Mother, by her grace, brings about thinness[3] in those and shines in all-clearness for the devotee. She is established in Her Supreme Self on the dissolution of the changing nature of objects.[4] She survives the destruction of all the rest.

Also c.f.

सुखमात्यन्तिकं यत्तद्बुद्धिग्राह्यमतीन्द्रियम् ।
वेत्ति यत्र न चैवायं स्थितश्चलति तत्वतः ।।
यं लब्ध्वा चापरं लाभं मन्यते नाधिकं ततः ।
यस्मिंस्थितो न दुःखेन गुरुणापि विचाल्यते ।। *Bhag. Gītā* VI.21–22.

"Nay, in which the soul experiences the eternal and supersensuous joy which can be apprehended only through subtle and acute reason, and wherein established the yogi moves not from Truth.

"And having obtained which he does not reckon any other gain greater than that, and established in which he is not moved even by great sorrow".

1. *Lali. sahas.* Name 459. *Bhav. Sahas.* Name 799 repeated.
2. ब्रह्मविदिव सोम्य ते मुखं भाति को नु त्वानुशशासेति । *Ch. Up.* IV.14.2
3. भवात् संसारात् भवा उत्पन्ना ये अभावा भावाश्च तानाहरति ।
Sahib Kaul in the foot note of verse VIII.2 of *Devinām.*
4. c.f. *Viṣnusahasranāma* Names 443, 854.
सर्वविकारेषु क्षपितेषु स्वात्मनावस्थित इति क्षामा ।
Śānkara Bhāśya cf. name 443.

Kṣāmā also means the thin waisted goddess. *Kundalinī Śakti* when awakened by practising cautiously the yoga technique, thins like the slender waist of a woman, and pierces the narrow path called *Suśumnā Patha* or *Madhya Mārga*. In this process the *prāna śakti* becomes thinner than a fibre of a lotus stalk.[1] The goddess is praised here as such.[2] She relieves the wearied. The goddess is praised here as *prāna kundalinī*.

मूलप्रकृतिः . Mūlaprakṛtih 203

The primordial unchanging cause.

That *Brahman* or *Parama Śiva* has no *Prakṛti* (origin). *Brahman* is the origin of ether and each of the elements is the origin of the succeeding one. Thus from the self arose ether,[3] the origin of which is *avyakta*. The *avyakta* is the manifestation of *Māyā* which has no origin. The categories posited by *Sāṅkhya* begin with *mahat*. The balanced harmony of the three *gunas* gets shuffled by the force of *māyā*. Therefore from *mahat* arises the threefold[4] egoism *ahankāra* in which the three *gunas* are manifested objectively. The dissolution of *māyā* is not absolute annihilation as in the salvation, *nirvāna*. It is the mental modification like that of sleep as there is no appearance of the modifications of *māyā* during its *Prākṛta Pralaya*, temporary dissolution.

The modification of *māyā* in the form of desire of creation arises in *Parama Śiva* for the sake of bestowing the fruit on those whose unripened actions (*Karmas*) are absorbed in *māyā*. Thus *Māyā* abides till the ripening of the remaining actions (*Karmas*). When

---

1. बिसतन्तुतनीयसी
2. क्षामा कृशा — *Amara Kośa*.
3. तस्माद्वा एतस्मादात्मन आकाशः संभूतः — *Taitt. Up.* II.1.
4. Threefold egoism :
   i. *Vaikārika*, pure egoism (with the aid of *Rājas* arose the creation of the aggregate of eleven senses).
   ii. *Taijasa*, passional egoism (from *Rājas* egoism arose the deities Dikvāta, Arka, Pracetas and Aśvins etc.).
   iii. *Tāmasa*, dark egoism (with the aid of *Rājas* the five subtle elements, *Tanmātras*) arose.

   The above three preceded by *Avyakta*, *Mahat* and *Ahankara* are the six creations called *Prākṛta*, belonging to *Prakṛti*.

their actions become ripe in course of time that state of *māyā* is 'desire of action' or 'thought. "Then He thought, let me become many".[1] This manifestation of *māyā*, characterised by objective distinctions, is the first creation,[2] the creation of darkness, void of consciousness. "There was no being, in that time, nor was non being. In the beginning darkness was hidden by intelligence."[3] From that the *avyakta* arose. This is in short the disposition of *Mūlaprakṛti*.

Hence the *śruti* says: "Higher than the senses are the sense objects. Then serially higher are the mind, the intellect, the *mahat* (great soul), *avyakta* (the unmanifested) and *Puruśa*. There is nothing higher than *Puruśa*. He is the culmination, He is the highest goal".[4]

Mūlaprakṛti in *Śākta* school is the origin of *Śri Vidyā* mantra. She is in the form of two letters: *a* (अ), *Prakāśa*, the origin of all other letters and *ha* (ह), *Vimarśa*, the last letter. This is *aham parāmarśa*, reflection or ascertaining of true I-ness.

The *Kuṇḍalinī* also is called *Mūlaprakṛti*, as it is the basis of the vital power.

ईश्वरी **Īśvarī** **204**

Sovereignty all through.

Mother is the free and unbound will of independence. *Īśvara*, who is no different from *Īśvarī*, the Supreme individuality, has three aspects:

a. *Parāhantā*, universal ego;
b. *Svatantratā*, absolute freedom;
c. *Cit*, essential nature of consciousness.

---

1. स ईक्षत लोकान्नु सृजा। *Ait. Up.*I.1.
   Also c.f. *Chh. Up.* VI.2–3; *Taitt. Up.* II.6; *Mund. Up.* I. 1,8.
2. For other five creations see note 4 of name 203.
3. न सदासीत् नासदासीत्तदानीम् ... *Rg. Veda* X.129.
4. इन्द्रियेभ्यः परा ह्यार्था अर्थेभ्यश्च परं मनः।
   मनसस्तु परा बुद्धिर्बुद्धेरात्मा महान्परः॥
   महतः परमव्यक्तमव्यक्तात्पुरुषः परः।
   पुरुषान्न परं किंचित्सा काष्ठा सा परा गतिः॥ *Kath. Up.* I.iii.10, 11.
   The six creations are serially given here.
   cf. Lali. Sah. name 397.

Therefore *Īśvarī* is the essential, nature of consciousness in the universal ego of absolute freedom, *svātantrya*. The Upaniṣad, therefore says: "Verily, whatever exists in the universe is pervaded by that Sovereign Reality".[1]

अजा **Ajā**[2] **205**

The unborn yet apparent.

The divine power of Mother is Supreme. It is existing in all eternity. There is no birth and no death to eternity. The 'unborn' is an epithet of the Almighty Being.[3] According to *Sāṅkhya* philosophy *Prakṛti* or *Māyā* is called *Ajā*. The Vedantins interpret it as referring to the *Prakṛti*[4] consisting of *Tejas*, *Āp* and *Aṇṇa*, which, in the proportional homogeneity evolves as manifestation. *Prakṛti* pervades its evolutes and also assumes forms.

Ajā is the feminine gender of *Aja*,[5] meaning going as well as throwing or striking. Lord *Viṣṇu* is always moving in the hearts of devotees and always striking the wicked. Therefore, *Ajah* is an epithet of *Viṣnu*.

The Divine Mother is called *Ajā*. She always helps the divine powers and faces the anti-divine forces. Thus she maintains balance in Her manifestation, yet she is said to be unborn.[6]

बहुवर्णा **Bahuvarṇā** **206**

Śakti playing innumerable roles.

Śakti with Her dexterity assumes innumerable costumes of an

---

1. ईशावास्यमिदं सर्वं यत्किञ्चिज्जगत्यां जगत्। *Īśa. Up.* 1.
   cf. Lali. Sahas. 271.
2. c.f. *Gāyatrī Saha.* 11; *Lali. Sahas.* 866.
3. अजोऽपि सन्नव्ययात्मा भूतानामीश्वरोऽपि सन्।
   प्रकृतिं स्वामधिष्ठाय संभवाम्यात्ममायया ।। *Bhag. Gītā* IV.6.
4. अजामेकां लोहितशुक्लकृष्णां *Śvt. Up.* IV.5.
   c.f. Sacred Books of the East (Max Muller) Vol. 15 Part II.
   Also c.f. *Śāṅkara Bhāśya*.
5. अजति गच्छति क्षिपति इति वा अजः
   Śāṅkara Bhāśya of *Viṣṇu Sahas*. verse 35.
   c.f. *Viṣṇu Sahas*. 204.
6. यस्या जननं नोपलभ्यते तस्मादुच्यते अजा। *Dev Śiras.* 23.

actor simultaneously. An ordinary actor or dancer can change one costume at one time. But the Divine actor in Mother, being one, is at the same time innumerable.

Brahman is unborn as it is infinite; partless as it has no form and yet sets off its own *śakti* enhancing its luminosity by contrast.

Mother *Saṁvit* is perceived through the letters that constitute the words and are called the *Mātrikās*, the little mothers. *Śiva-Śakti* i.e. the Reality becomes apparent in forms and shapes. Whatever is formulated or expressed[1] and whatever is perceived or imagined,[2] in this world, all that is *Śiva-Śaktī*.[3]

पुरुषार्थप्रवर्तिनी   Puruṣārthapravartinī   207

She who stimulates to attain the four principal objects of human life.

The four principals of human life are (i) The essential quality, (ii) The Purpose, (iii) Desire; and (iv) Release.[4] They are classified in two groups. The first and the fourth form one group, which is conducive to spiritual life for realization of Reality. The second and the third form the other group, which is exclusive of what the group one contains and caters to the material worldly life. The Mother stimulates her devotees for attaining the first group of the principal objects, while others are attached to the other group only. She helps the divine and discourages the anti-divine forces,[5] as the aim of human beings is to attain the Divine.

---

1. Speech or sound.
2. Animals, plants, minerals, humans, celestials.
3. Abhinavagupta, the celebrated author of Kashmir *Śaivism*, expresses this while praying to Mother *Pārvatī*:

    तव च का किल न स्तुतिरम्बिके
    सकलशब्दमयी किल ते तनुः।
    निखिलमूर्तिषु मे भवदन्वयो
    मनसिजासु बहिष्प्रसरासु च॥

"O Mother! since thou art root of all speech, all that I say is but adoration to Thee. Thou art present for me in all forms, both mental and physical."
    Also c.f. same 172.

4. धर्मार्थकाममोक्षाः
5. c.f. *Durgā Saptaśati* IV.5.

रक्ता **Raktā** **208**

The charming glow of playful manifestation.

The colourless sovereign essence (*śakti*) sportively gets dyed to give different varieties of hues in manifestation. The Goddess, being one in reality, appears to change like an actress into different forms but simultaneously.[1] This is Her divine play, immanence in transcendence.

Raktā also means attached. *Purānas* tell us that *Pārvatī* is monistically attached to her beloved *Śiva*. She is *Śiva's* charming spouse bedecked with the splendid crescent.

Raktā means red[2] also. This connotes brilliance of the Mother's creation.

नीला **Nīlā**[3] **209**

The witnessing evidence of peace.

Mother is the evidence like the soothing blueness of void in the sky. She is the tranquillizing versure of forests, trees and greensward on land. She is also the deepening glow of the waters. Mother *Nīlā* is all this. She is the source of all colours like the juice in peacock's egg.[4] To cite another example, we have the sky which has no colour but only appears blue. Blue is the sign of vastness beyond measure. Likewise blueness is the apparent sign of Infinity which is the true nature of *Parā Śakti*, the one Reality which reveals the Infinity on eradication of thought, which is the true self, realizing which 'thickness' is totally consumed.[5] Mother *Nīlā* also represents the Supreme *Bindu*.[6]

---

1. एका सती भगवती परमार्थतोऽपि ।
   संदृश्यसे बहुविधा ननु नर्तकीव ।। *Panc*. IV.18.
2. c.f. रक्तवर्णा name 499 of *Lali. Sahas.*
3. c.f. Name at no. 67.
4. मयूराण्डरसवत्
5. त्वामगाधमविकल्पमद्वयं
   स्वं स्वरूपमखिलार्थघस्मरम् । *Śivas*. xx.20.
6. When a yogi proceeds further to explore the unchartered path towards the summit he comes across blue light, the supreme bindu, one of the three entities at the threshold of *sahasrāra*.
   Harresh Raja in Sādhanā Way.

सिता — Sitā — 210

Harmony.

Mother's expression of loveliness and harmony is evidenced by moonlight. She is sweet. She ascertains the splendour of *Śiva*. *Sitā* means 'white'. Whiteness stands for the *Śuddha Sattva* state, which is the state of perfect harmony, peace and prosperity. Whiteness is the sign of purity and piety in God realization, when all impurity of mundane thoughts and any kind of impression are totally washed off.

श्यामा — Śyāmā[1] — 211

One who is the dark complexioned.

Since the preceding names of the Divine Mother relate to different activities, here the all consuming dark colour is referred simply to express the Supremeness of the Mother, in other words sameness of the Essence. Supreme consciousness is the source of all movement and on its part has no distinction whatsoever. It is through ignorance (*avidyā*) that it appears divided into innumerable and different varieties of colours which the universe in its reflection presents.

Different lexical meanings of *Śyāmā* are: a dark night; a dark woman; a woman who has borne no children. These connote simply the Supremeness of the Divine Mother. A dark night, when nothing is distinguishable, refers to non-dual self of Divinity. A dark woman is an emblem of supreme beauty. A woman who has borne no children refers to Mother who having created all the universe is yet untainted,[2] or one with *Śiva*.

For yogis it is the blossomed *suśumnā* which in its infinitude, having no colour, only appears dark blue (*śyāmā*) like the *kuvalaya* lotus.[3]

कृष्णा — Krisṇā — 212

Predominance of non duality.

Krisṇā means black or dark blue. All distinction (duality) gets

---

1. Also see names at nos. 197 and 675 bearing the similar names.
2. अविनतकुचां विश्वजननीम् — *Panc*. V.25.
3. कुवलयदलनीलम् — *Panc*. IV.32.

dissolved to the eye when it is pitch dark. Similarly the ignorance that creates duality is washed off[1] when the knowledge of Supreme Self predominates.

Krisṇā is defined as *Parabrahma Svarūpā*[2] where duality disappears into all pervasive oneness of Supreme consciousness. As such Mother is the all pervading Supreme Consciousness of non-duality. She is the total destruction of duality.

पीता **Pītā** 213

The ecstasy of bliss or supreme brilliance.

One wonderfully drunk or saturated with Divinity is always full of bliss. Ignorance has no way to reach where the spirituous liquor predominates.[3] It is the wonderful drink of the knowledge of self. There is no loss of consciousness. It is all awareness. This is Mother's nature. *Pītā* also means yellow or golden. This is supreme brilliance.

कर्बुरा **Karburā** 214

White as the silver feathers of a dove.

Mother is the embodiment of *Sattva*, the quality of purity. It is Her inborn disposition. Feathers of a dove are silver white, yet they emit different shades of hue. Similarly the Mother consciousness is pure like white silver and yet gives out variegated colours of manifestation. So she is named *Karburā*, the spotted one.

For yogis it is the lotus bedecked seat of the Mother *suśumnā*[4] at *Brahmarandra*, an aperture in the crown of the head, the dwelling house of the human soul. It is very suitable for abstract meditation.[5]

Karburā also means a *Dattura* plant. This too has relevance to the spot in *Ājnā cakra*.

---

1. सर्वसंहारकत्वेन कृष्णं तिमिररूपधृत् ।

   Pandit *Harabhatta's* com. on *Panc*. V.37.

2. कृषिर्भूवाचकः शब्दः णश्च निर्वृतिवाचकः ।
   तयोरैक्यं परंब्रह्म कृष्ण इत्यभिधीयते ॥

3. यत्पायिनो न मुह्यन्ति मुह्यन्ति यदपायिनः ।

   Mukundamālā of Rājā Kulaśekhara.

4. शतं चैका च हृदयस्य नाड्यस्तासां मूर्धानमभिनिः सृतैका ।
   "A hundred and one are the nerves of the heart. Of them one (*Suśumnā*) has gone out piercing the head, going up through it, one attains immortality".

   Kath. Up. II.vi.17.

5. *Nirguna dhyāna*.

क्षुधा **Kṣudhā** **215**

The eternal hunger for non-duality.

Mother in her nature of non-dual being is the voracious eater of all objectivity.[1]

तृष्णा **Tṛṣṇā** **216**

Desire for gaining what is already within.

Supreme nature is already within but due to ignorance the *jīva* hankers for it and searches it without, like the deer who has the musk in its own navel yet exhausts itself in running about the forest to find it.

जरावृद्धा **Jarāvṛddhā** **217**

Accomplished or advanced from old age.

Mother is the supreme wisdom that is obtained when one goes beyond old age leaving all attachment to body and the external enjoyments connected with it. There is no birth and death in that realm of wisdom.

तरुणी **Taruṇī** **218**

Ever fresh with youthful glamour.

Spiritual experience is nourished in the spirit of transcendent ecstasy with ever new savours.[3]

करुणालया **Karuṇālayā** **219**

The abode of compassion.

Mother as *Mahālakśmi* destroyed the valiant *Mahiśāsura* and the host of *asuras* to rid the *Devas* of the peril wrought upon them. In this act she, on one hand, subdued the mass of stupidity of the *asuras*, puffed up with insolence and egoism while on the other she gave solace and peace to the *Devas*, who headed by *Indra* lauded her thus: "O Dispeller of poverty, suffering and fear! who else,

---

1. 'अखिलार्थघस्मरम्' used in *Utpala's Śivastotrāvalī* XIII.20.
2. Note the similar compound words: कुरुवृद्धः, वयोवृद्धः ।
3. 'अयं नवनवप्रयोजनः' term used by *Utpaladeva* in his ecstatic prayer. Also c.f. Lali.. Shas. 358. *Śivas*. IV.13.

except thee, has an ever compassionate heart to render help to everybody?"[1]

कला **Kalā** 220

The remaining sixteenth of the fifteen digits of the moon, *Amākalā*.

Kalā in general means limited activity or the limited state brought about by the delusion created by *Māyā*.[2] *Māyā* veils the essential self and thus proves delusive.[3] The goddess is termed *Kalā* because she is the origin of all *Kalās*, which rise from Her and dissolve into Her again, like the fifteen *Kalās* of the Moon. The remaining phase is called the *Amākalā* from which the *Kalās* rise to the full-moon day (*Pūrnimā*) and into which they get dissolved till the dark moon day (*Amāvasyā*). The goddess is that all pervading *Amākalā*, because even with the different phases She has no phase at all, *Kalāvānapi niśkalā*. She is then called 'the seventeenth'.

This limited activity (*kalā*) is enumerated in various ways:

i. *Candrakalā*, *Agnikalā*, *Sūryakalā*.

ii. An aspect of *Jīva* in the four states which also constitute of four each:

  a. Waking, as the result of *Gunas*, is the state of *Śakti* alone.
  b. Dreaming is the state of *Śiva Śakti*.
  c. Deep sleep is the state of *Śiva* alone.
  d. The fourth is the determination of the pure real self.

iii. Letters from *a* (अ) to *Kṣa* (क्ष).

iv. 360 *kalās* are the rays emanating from the feet of the Goddess. This completes human year.

v. The *Kalās* of *Omkāra*—*Bindu*, *Ardhacandra*, *Rodhinī* etc.

vi. *Kalā* also means art. There are the sixty four famous arts as *Geeta* (music), *Vādya* (instrumental music), *Nṛtya* (dancing), *Nātya* (histronics) and so on.

vii. The sixteen *kalās* attributed to *Śri Vidyā*.

---

1. दारिद्र्यदुःखभयहारिणि का त्वदन्या।
   सर्वोपकारकरणाय सदार्द्रचित्ता ॥ *Durgā Saptaśatī* IV.17.
2. माया विमोहिनी नाम कलाया कलनं स्थितम् *Vijñāna Bhairava* ver. 95.
3. सर्वथैव स्वरूपं तिरोधत्ते आवृणोते विमोहिनी सा *Iśv. Prat.* VI.II, 17.

"Thus the power of *Māyā* shows itself in manifesting undiluted diversity and in bringing about the identity of self with the not-self such as void, intellect and the body".[1] But the goddess is embodied in all the *kalās* or phases. The yogi who is fully aware and understands that *Māyā* subjects everyone to her charm, does not lose sight of the wholeness of Reality.[2]

काष्टा **Kāṣṭā** 221

She is the climax, the Ultimate Reality.

This is the conclusion and final meaning of the statements of Vedanta. "Invisible or visible, inside or outside, the Reality is looking on all sides, has feet and hands everywhere and is the cause of all causes."[3] "She is the goal, she is the supreme way."[4] The Devi Herself says in the Veda, "I am all pervading, *Brahman*. This world of duality (masculine or feminine or of the form of *Puruṣa* or *Prakṛti*) emantes from me and all this void and not-void."[5] She is the predominance of absolute freedom.[6] Mother's vastness of nature has been expressed by the *Ṛṣīs* in the *Durgā Saptaśati* (*Durgā Māhātmyam*).[7]

---

1. भेदे त्वेकरसे भातेऽहन्तयानात्मनीक्षिते ।
   शून्ये बुद्धौ शरीरे वा मायाशक्तिर्विजृम्भते ॥ *Iśv. Prat. Vim.* III.1, 8.
2. See name 885 (repeated).
3. अदृश्यं दृश्यमन्तस्थं बहिष्ठं सर्वतोमुखम् ।
   सर्वतः पाणिपादं तु सर्वकारणकारणम् ॥ *Śūta Saṁhitā* 2.19.27.
4. सा काष्टा सा परागतिः *Śvet. Up.* 3.11. Also c.f. Lali Sahas. 859.
5. अहं ब्रह्मस्वरूपिणी । मत्तः प्रकृतिपुरुषात्मक जगत् । शून्यं चाशून्यं च ।
   Devyātharva Śirśam 2.
6. चैतन्मात्मा *Śiva Śūtra* of *Vasugupta* I. 1.
7. त्वयैकया पूरितमम्बयैतत् *Nārāyanī Stuti* in *Durgā Sapt.* 6.11.

   Also c.f.

   मयि सर्वमिदं प्रोतं सूत्रे मणिगणा इव ॥ *Bhag. Gītā* 7.7.

   विष्टभ्याहमिदं कृत्स्नं एकांशेन स्थितो जगत् ॥ *ibid.* 10.42.

   Śri Ramakrishna says, "God is with form and without form, and also transcending all these. He alone knows who and what He is."

मुहूर्ता **Muhūrtā** 222

The equinoctorial point of grace.

Mother's grace is always unlocked. In her own free will she graces her devotees, when, where and how, nobody can say. That is a moment, an equinoctorial point. Only that devotee who is efficiently aware of the supreme can benefit from it. This moment is like the moments of passing colour shades of the setting sun.[1] In the sacred books pertaining to yoga this moment is known as *Viṣuvat* and *Abhijit*.[2] It is the moment when the realization of universal oneness conquers the attitude of duality. That vital and the most point is the goddess Herself.

निमेषा **Nimeṣā** 223

Realizable in a moment.

The wise say that God realization is an over all change in mental attitude. It is spiritual entirety and the transformation comes in a moment[3], almost unawares. It is automatic like high tension power of electricity. Much more than that. But it is bliss, it is soothing, it is the sweetest. That moment is the goddess herself.

कालरूपिणी **Kālarūpinī** 224

The sense of time itself.

Time is no time in transcendence. But in immanence the goddess is the sense of time i.e. eternity.

सुकर्णरसना **Sukarṇarasanā**[4] 225

Mother who readily listens to the sincere and sweet prayer of the devotees.

---

1. मन्ध्याभ्ररेखेव मुहूर्तरागाः *Pancatantra* I.194.
2. ताभ्यामन्या विषुवदभिजिन्मध्यमा कृत्यशून्या। *Sāmbapancāśikā* 49
   "This moment of the victory of realization is different from the others, the Higher way and the lower way. It is the royal way (of realization of self)".
   Also cf. verse 19 *ibid.* and comm. on name 348 in this book.
3. सुविभातं मक्रुद्विभातम् *Nṛs. Utta. Up.* 9.
4. This is as per Ms 1, P-E. 7 and Ms 13. In other recensions the reading is *Suvarṇaraśanā*.

Sukarṇa means 'has a ready ear'. *Rasanā* means 'for the prayer (tongue) of a devotee'.

The goddess who has a ready ear to listen to the tongue (prayer) of a devotee.

नासा **Nāsā** **226**

The source and power of smell.

'Desire not to know the smell, but find him who enjoys the smell'.[1] Know that which lends charm to the three worlds.

Nose is also called 'the beauty spot'. Its particular construction adds beauty to the face. Bedecked with pearls of divinity it gives splendour of beauty to woman. The source of this sense is the Supreme Deity.

चक्षुः **Cakṣuh** **227**

The source and power of sight.

Know the seer who sees through the eye.[2] It is the sight that divinises even the transitory enjoyments of the world. It is the power that absolves, the sight that absorbs all objectivity.

स्पर्शवती **Śparśavatī** **228**

Divinity revealed through touch.

Touch is the queen of senses. If we only touch an object, all the other four senses viz. taste, smell, hearing and sight, come to our imagination. Divine touch of a saint brings about wonderful transformation in a seeker after truth. Lord *Śiva* reveals Himself through touch[3]. Mother *Pārvatī*, one with *Śiva*, showers this grace upon the devotee. This is possible only through *Śāmbhavopāya*.[4]

Suvarna means golden yellow or of beautiful colour; Rasanā or *Raśanā* means a woman's girdle, i.e. "with golden girdle of bewitching gait". This refers to the movement of *Kuṇḍalinī Śakti*.

1. न गन्धं विजिज्ञासीत घ्रातारं विद्यात् — *Kauśtaki Up*. 3.8.
2. चक्षुश्चक्षुः — *Kena. Up*. 2.
3. स्पृश्यते च परमेश्वरः स्वयम् — *Śivas*. 13.6.
4. अकिञ्चिच्चिन्तकस्यैव गुरुणा प्रतिबोधतः ।
   जायते यः समावेशः शाम्भवोऽसावुदाहृतः ॥ — *Mālinīvijayottara* 2.23.

   "That is said to be absorption in *Śiva* consciousness which occurs to one by an intensive awakening, on one's own or propelled by a spiritual teacher".

रसा **Rasā** **229**

The Divine juice of affection.

That which is tasted (experienced) like a rejuvinating and energy giving juice.[1] That is intense love which gives eternal happiness. Divine Mother is all the delights in the enjoyment of life; She is the sole joy in trance complete.[2]

The goddess is also the source of the famous nine *Rasās* displayed in Drama. In fact she is the essential content (substance) of everything in life and beyond.[3]

गन्धप्रिया **Gandhapriyā** **230**

Recognizable through Divine odour.

When a yogi attains self-realization, the grace of Mother *Pārvatī* is revealed to him and he is full with wonderful odour. It is a sign of realization of the Supreme Self.

सुगन्धा **Sugandhā** **231**

The Divine Perfume.

Perfume of the nectar flowing from *sahasrāra* after *kundalinī* unites with *Śiva* that is indeed indescribable. The yogi becomes full with supreme bliss, *Parama Ānanda* with this wonderful perfume. Being in supreme conscious state, he attains the highest knowledge, the Knowledge of Self. He becomes a *Brahmavid variṣtha* or full-blown *Jnānī* with the grace of *Sugandhā Devī*.

सुस्पर्शा **Susparśā** **232**

By the touch of whose divine feet a devotee becomes accomplished.

The Divine touch of the Mother Goddess is quite inconceivable. At the time of grace she reveals Herself fully[4] to the devotee in a

---

1. रसो वै सः। रसं ह्येवायं लब्ध्वानन्दीभवति। *Taitt. Up.* 2.
2. संमृतियोगे सर्वरसा पूर्णमसाधावेकरसा। *Umasahasram* 20.6 (Tr. M.P. Pandit).
3. *Rasā* also means the lower of infernal region, the hell, or the earth or the tongue. But here this name of the Mother connotes that she is the source of all divine and anti-divine powers.
4. तस्यैष आत्मा विवृणुते तनूँ स्वाम् *Katha up* II-23.

moment. This is possible only through *Śāmbhavopāya*.[1] The yogi becomes established in *Kulācāra*, the unity of *Nara*, *Śakti* and *Śiva*, and enables people to cross the vast ocean of worldly existence by his sight or touch.[2]

मनोगतिः **Manogatiḥ** **233**

The accelerated velocity of mind.

The mind by itself, is an inanimate subtle thing. It is given movement by the Divine Power.[3] Its nature is movement without thinking. So it is termed as monkey. It does not know what it does. It can be utilized towards progress or towards degradation.[4] A well tamed mind leads a magnificent spiritual course and finally melts away into the supreme consciousness. The Divine Mother gives acceleration to the velocity of mind towards a clear realization of the Divine Self. One is wonderstruck as to how it happened.[5] Goddess is the untainted velocity of mind.

मृगनाभिः **Mṛganābhiḥ** **234**

Being within and searched for without.

The goddess, as Divine Power, is always (or by nature) eager to

---

1. See note 2 of name 228.
2. दर्शनात्स्पर्शनाद्वापि वितताद्भवसागरात् ।
   तारयिष्यन्ति योगीन्द्राः कुलाचारप्रतिष्ठिता ॥ Tantra.
3. मनसो मनः *Kena Up.*
   'Mind of the mind'.
4. मन एव मनुष्याणां कारणं बन्धमोक्षयोः *Maitr. Up.* 34.
   'Mind is the cause for bondage.
   Mind is the cause for liberation.'
5. आमनोऽक्षवलयस्य वृत्तयो
   सर्वतः शिथिलवृत्तयोऽपि ताः ।
   त्वामवाप्य दृढदीर्घसंविदो
   नाथ भक्तिधनसोष्मणां कथम् ॥ *Śivas.* 17.18.

   'The modifications of the senses right upto the mind, wholly fickle as they are, how do they, O Lord, become firm and steady in knowledge on attaining Thee in the case of those glowing with the wealth of love (devotion to Thee)!'

hide her true self.[1] She is within every creature but everyone thinks this power to be somewhere outside, because of the veil of *Māyā*.[2] The deer has musk in its own navel but itself runs about in search of the perfume, that bewitches it every moment. Such is the case with divinity of man. The goddess is therefore named *Mṛganābiḥ* also.

मृगाक्षी **Mṛgākṣhī**[3] 235

The innocent but unpolluted Beauty.

A deer listens with rapt attention to the tune of the hunter but does not understand him. It attunes itself to the tune alone, and forgets everything about itself. Such is the state of an earnest devotee who has completely surrendered to the grace of the Divine Mother.

कर्पूरामोदधारिणी **Karpurāmodadhāriṇī** 236

Bearing the fragrance of camphor.

Pure camphor, when burnt, gives flame and no residue. In the same way when the fire of knowledge burns full well, there is no false idea or delusion[4] left behind. All kinds of polluted thought (idea of duality) gets dispelled with the fragrance of grace.

पद्मयोनिः **Padmayonih** 237

The central source of Divinity.

Padma is lotus, usually compared with the heart of a person. It is the centre of the body and all activity depends on its proper functioning. The wise understand by heart, not the muscular lump of flesh but the centre of concentration, which is no different from the super consciousness. The very throb of super consciousness is the Mother Goddess, as all manifestation emanates from Her[5]. The Upaniṣads name this 'the Truth of Truth', 'the life of life'[6] etc.

Pandit Harabatta Sastri, an erudite Pandit of Kashmir (1874–

---

1. स्वरूपगोपनव्यग्रा। Rāmeśvar Jhā (*Gurustutih*)[1].
2. *Māyā* is delusion which causes ignorance.
3. Lali. Sah. name 561.
4. The impression unconsciously left on the mind by past good or bad actions, which produced pleasure or pain.
5. *Brah. Up.* 2.1.20; *Kena Up.* 2.
6. Ibid. 'सत्यस्य सत्यम्'; 'प्राणस्य प्राणः'।

1951) says that 'the lotus seat supporting the *suśumnā nāḍī* is mentioned in the *Āgamas*). Its centre is triangular and is called *Kulāsana* which can be understood from an adept preceptor only'.[1] This is the *śākta yoga krama*, where the source is the supreme Goddess.

सुकेशी Sukeśī[2] 238

One with auspiciously decorated hair.

This connotes that the Divine Mother is an embodiment of divine qualities. This is what the beautiful braid of hair of a woman suggests. The luxuriant perfume of the hair of the Mother concentrates all the movements of the mind in one centre.

सुलिङ्गा Sulingā 239

One with the distinguishing mark.

Goddess *Pārvatī* is an apparent form of *Śambu's* sovereign superiority in the world. It is the whiteness that makes milk appear so. It is, similarly, the *Śakti*, a distinct mark of form which leads a devotee to the formless supreme *Śiva*. This is secret, but famous power of *Śiva*, that manifests as His own luxury, the world.[3]

भगरूपिणी Bhagarūpinī 240

Embodiment of happiness and luxury.

The Ultimate Reality of the goddess is oneness. Being one She,

---

1. कमलं ... सुषुम्णानाड्याश्रितकमलस्थानप्रक्रियायामागमेषु प्रोक्तं. तस्य या ... योनिस्त्रिकोणं कुलासनं गुरुमुखैकगम्यम् । Comm. on *Panc.* (p.168).
2. *Sukeśī* is also a Pauranic name:
   a. Daughter of the king of Gandhāra and wife of Srī Krisna, who gave her a palace, the doors of which shone as the gold of *Jāmbūnada*. (MB. S.P. Ch. 38).
   b. A celestial maiden of *Alkāpurī* (MB. A.P. Ch.19 ver.45). She performed a dance in honour of the visit of *Aṣṭāvakra*, in the palace of *Kubera*.
   c. The daughter of *Ketrivīrya*, the king of Magadha; married to *Marutta*. (*Mārkandeya Purāna* 128).
3. स्वैश्वर्यरूपं निखिलं प्रपञ्चं शम्भोः स्फुटीकर्तुमजादिशक्तिः ।
   उज्जृम्भिता काचन या प्रसिद्धा गुप्ता सहायी भवतात्सुलिङ्गा ॥
   Devinām. VIII.39.

by nature, assumes different forms, different states and different functional agencies. She is competent or free to create, to sustain and to dissolve the universe. She is the sovereign power of all luxury.[1]

योनिमुद्रा **Yonimudrā** **241**

Repository of the mark of success.

Mudrā literally means a mark or smell. It is virtually the mood that gives joy or satisfaction of success. *Yoni* is the locus of the point of that joy. Goddess herself is that joy. By her own grace she makes the aspirant realize the ultimate truth, the eternal beatitude.

For yogis, *Mudrā*[2] is a certain posture of the body by which *Kundalinī* is successfully awakened. "There is nothing in this world

---

1. See notes 2, 4 of name 177.
2. The description of 25 *mudrās* is given in *Gheranda Samhitā*. *Yoni Mudrā*, *Maha Mudrā* and *Khecari Mudrā* are the most important, and are given as the names of the goddess in the book under names at nos. 241, 242 and 243 consecutively. *Yoni Mudrā* among these is very difficult to be obtained even by *Devas*, 'देवानामपि दुर्लभा'. These *Mudrās* must be very cautiously practised under the guidance of a learned *Guru*.

   Mystic scriptures speak of ten *Mudrās*. They have gross, subtle and transcendent meanings. In *Śri cakra* worship, one particular *Mudrā* is employed to each *āvaraṇa* at the culmination of worship. Both the hands are called to service in the process of *Mudrās*, which indicates harmonious unity of the dual Divine Principle responsible for the universe in all its phases. The five fingers represent the five elements. The right-hand half of the body stands for *Śiva* and the left hand half stands for *Śakti*, in other words *Prakāśa* and *Vimarśa* respectively. Just as expressive motions or gestures of limbs mean pleasure or displeasure so *Mudrās* mean in the worship of the Deity, as also in *Nātya śāstra*, gesture or *Mudrā* in *Abhinaya* represents an idea. It is also an aspect of *Antar yāga*, internal worship. Those established in *Kula Mārga* easily understand this.

   Yoni Mudrā is used by *Maharṣis* as *Namaskāra Mudrā*, which is said to be a manifestation of *Śri Lalitā* as the union of *Śiva* and *Śakti*. It is the ninth *Mudrā* and represents *Mūla Prakriti* or *Paśyantī vāk*, the first step towards the creation of universe of Name. *Śiva* as *Dakṣināmūrti* initiates the devotees with *Jnāna Mudrā*, also known as *Cinmudrā*.

like *Mudrās* for giving success".[1] The goddess as *Yonimudrā* showers bliss.[2]

महामुद्रा **Mahāmudrā**[3] **242**

The infinite circuit whose circumference is nowhere and the centre is everywhere.

The name applies to the Supreme Deity, who in her infinite nature includes the entire universe down to the earth and is incalculably vast. It is the mood or gesture of causal unity of *Jīva* and *Brahman*, which is only favoured by the goddess.

खेचरी **Khecarī** **243**

Śiva—consciousness all the while.

Khecarī is that state in which the yogi remains in Supreme consciousness all the while and in which his consciousness moves in all beings. *Khecarī* literally means that which moves in the sky or empty space, a symbol of consciousness. It is becoming supreme with the help of the supreme. This is the best of all *Mudrās*.[4] This is *Māheśvarī* Herself full of grace.

---

1. 'नास्ति मुद्रासमं किञ्चित् सिद्धिदं क्षितिमण्डले'

   In a higher sense *Mudrā* is explained in three ways :

   i. मुदं हर्षं राति ददाति , that which gives Supreme joy.

   ii. मुम् (बन्धं) द्रावयति , that which dissolves bondage.

   iii. मुद्रयतीति , that which seals up (the universe into *Turya*, the fourth state).

   Abhinavagupta defines *Mudrā* as:

   मुदं स्वरूपलाभाख्यं देहद्वारेण चात्मना ।
   रात्यर्पयति यत्तेन मुद्रा शास्त्रेषु वर्णिता ॥ *Tantrāloka*, *Ahnika* 32.

   "That which enables living beings to acquire self-realization in all the states of the embodied one (in physical body while waking, in subtle body while dreaming and in causal body while in deep sleep) is *Mudrā*".
2. cf. *Lali. Sahas.* Bhaskara Ray's comm. name 982.
3. For practice of *Mudrās* as yogic exercises *Gheranda Samhitā* or *Hathayogapradīpikā* may be consulted, but care should be taken to undertake the practice with the help of a competent Master. *Mahā Mudrā* is a very important exercise for yoga and good health.
4. *Mudrā* is a technical term meaning a particular disposition as a help in concentration. Control of the organs of body becomes automatic.

खगगामिनी **Khagagāminī** 244

Ever on inexhaustible flight.

Like a bird flying in the sky the goddess is ever pervading the celestial sphere of awareness. She is ever on the wings of cognition and action, ever alert making everything in the universe of manifestation move and function to its tune. She is the channelising power bestowing grace where and when she wills. Like the Sun she is untiringly wading through the sky of consciousness.

मधुश्री **Madhuśrī** 245

Wonderful sweetness of self-realization.

This is a state which on attaining, yogis call *Madhumatī Bhūmikā*. Nectar sprinkles the whole being and drowns the universe in entirety.

Utpala prayed for this grace.[1]

---

by practising *Mudrās*. It is called *Mudrā* because it gives the joy of spiritual consciousness.

There are four kinds of *Khecarī Mudrā*. One described in *Hathayogapradīpikā* (III. 32–54) consists in turning the tongue backward towards the plate inside the cranium. The second is turning the tongue as said above, with the gaze directed towards the centre in between the eyebrows, as mentioned in the *Viveka Mārtaṇḍa*. The third as described by *Kṣemarāja* in the commentary of the *Siva Sūtra* (II.5). It is a state of *Śiva* who, the possessor of that state is the lord of consciousness. It is self's delight welling up from within (स्वानन्दोच्छलत्तारूपा). But the *Khecarī* described in *Tantrasadbhāva* is the highest form of consciousness (परसंवित्तिस्वरूपा). When consciousness moves in all beings, only then it is genuine *Khecari*. In his Hindi commentary on Siva Sutra (II.5). Jankinath Kaul puts it as 'pervading the celestial sphere of awareness' ('बोधगगन में विचरण रूप खेचरी' — शिवसूत्र विमर्श).

Khecarī Mudrā is that particular disposition of the psycho-physical posture which enables the experient to move freely in the expanse of consciousness. In *Śaivāgama* it means a state of universal consciousness which is the state of *Śiva*. This is the state of *Māheśvarī* known in *Śākta Āgama*.

1. कर्हि नाथ विमलं मुखबिम्बं, तावकं समवलोकयितास्मि ।
यत्स्रवत्यमृतपूरमपूर्वं यो निमज्जयति विश्वमशेषम् ॥ *Śivas*. 6.19.

"When shall I, O Lord! be quite close to thy face, bright like moonlight, from where flows a flood of unique nectar drowning the universe in entirety".

माधवीवल्ली **Mādhavīvallī** 246

The spring creeper with white fragrant flowers.

When *Kuṇḍalinī* blossoms through the *suśumnā*, all the *cakras* on the creeperlike path have tranquil (*sāttvik*) motion and emit fragrance divine which frees the devotee from future birth.

मधुमत्ता **Madhumattā** 247

Ever intoxicated with the drink of divine honey.

It is the Divine Mother who creates the delusion and also equips devotee for realization of truth. She is mad with bliss.

मदोद्धता **Madodhatā**[1] 248

Drunk with passion.

After attaining the grace of the goddess a sincere devotee loses all kinds of pride viz. family, wealth, beauty, good conduct, charity, mastery in learning and wielding of weapons. She is all bliss.

मातङ्गी **Mātangī** 249

The Graceful.

Mātangī is one of the ten *Mahāvidyās*[2]. She is the Power that makes a householder's life comfortable, grants the four principle objects of human life and bestows the power of divine speech to her devotees as well as vanquishes evil spirits. She is the goddess of Grace. She is full of divine excitement and has the graceful gait like that of an elephant[3] from whose temples flows juice of ecstasy (while in excitement). As the function of an elephant is to guard the quar-

---

1. cf. The word in *Kumārasambhava* of *Kālidāsa* (III.32), how *Pārvatī* was drunk with passion for union with her Lord *Śiva*.
2. A late medieval *Śākta* adaptation of the *Daśavatāra* conception. Further see note 4 of name 1.
3. Purāna describes *Mātangi* as the great grand-mother of elephants. She was the daughter of *Krodhavāsā*, the daughter of *Dakṣa* and of *Kaśyapa-prajāpati*. *Matangi* had nine sisters and elephants were born to her.
   Ref. *Vālmikiya Rāmāyana*, *Aranya Kānda* XIV verses 14–29. *Mātanga* means an elephant.

ters,[1] the Mother *Mātangi*[2] protects the righteous from all kinds of evil.

Mātangi Bhagavatī is known for granting a desired boon[3] to her devotees. She graces them with proficiency in the arts of poetry, music, dancing and so on. They become highly learned in all kinds of knowledge.[4]

---

1. *Jaṭāyu* giving his family history to *Rāma* said : 'O Jewel among men, the elephants are the progeny of *Mātangi*, O *Kakutsa ! Śvetu* bore a son, *Diśāgaja* (the elephant guarding the quarters).

   ibid. XIV verse 26.

2. a. *Matanga* also means *Śiva* and his consort *Śakti* is called *Mātangi*. (*Śakti Upāsana Ank*, *Kalyan* 1987; p. 69).

   b. When *Śiva* assumes the form of *candāla*, *Śakti* became *candālī—Mātangi*. Her complexion is described as of dark-blue-cloud (*Indra-nīla-dyuti*).

   ibid. p.267.

   c. The *śakti peetha* of *Mātangi* according to *Bṛhan-nīlatantra* and *Prāṇatoṣanī Tantra* is the same as *Mātangavāpī*, modern *Matangā-śrama* at Bakraur on the Phalgu, opposite Bodhagaya in Bihar. (Ref. Sakti Piṭhas by D.C.Sircar p.91).

3. *Matanga* was the best among *Munīs*. As a result of his powerful penance *Mahādevi* appeared to grant a boon to him. He prayed that the goddess be born to him as daughter. The daughter, thus born to the *Muni* was called *Mātangi*. She became the delight of the family of *Mātanga*, *Mātangakula nandinī*.

   मातङ्गीसि सदा देवी विख्याता वरदायिनी।

   Brahmayāmal Tantra

4. समस्तेष्वपि शास्त्रेषु पाण्डित्यमधिकं भवेत्।

   ... ...

   ... ...

   संगीते सर्वविद्यासु चात्यन्तं निपुणो भवेत्॥

   ibid.

   Description of *Devī Mātangi* for meditation is given in *Brahmayāmala Tantra* as follows:

   श्यामलां चारुवदनां वीणाशुकसमन्विताम्।
   शारिकां ज्ञानसम्पन्नां जयमालां कराम्बुजैः॥
   धारयन्तीं विशालाक्षीं शंसताटङ्कशोभिनीम्।
   सा बभूव महादेवी मतङ्गकुलनन्दिनी॥

शुकहस्ता Śukahastā 250

Bearing a parrot in hand.

The goddess is the repository of moral eloquence.[1] The goddess is pleased with sincere devotion,[2] which is free from worldliness like that of *Śuka*,[3] the son of *Vyāsa*. That devotion knows no duality and is nothing but Self's Reality.

पुष्पबाणा Puṣpabāṇā 251

The goddess with fine arrows of flowers.

Citśaktī is the basic subtle cause of love. She is the power that moves the five senses. *Pārvatī*, with the arrows of her charming looks, won the love of *Śiva*. In general sense *Puṣpabāṇā* is an epithet of cupid, the god of love. He wields five powerful arrows on his bow all said to be made of flowers.[4] These five arrows represent the five senses[5] through which one falls prey to the charm of external as well as internal objects. The five arrows[6] are meant to attract lovers in five stages as :—

---

1. *Śuka* means a parrot which stands in the context for moral eloquence. The image of *Meenākshi Devi* in Madura (Southern India) is shown with a parrot in her hand.
2. भक्तिर्भजनं, Devotion is the true worship to the deity as defined by *Adi Śaṅkarācārya*.
3. *Śuka* is an example of this devotion. He was a born philosopher and by his moral eloquence, he successfully resisted all the attempts of the nymph *Rambhā* to win him over to the path of love. The goddess is named *Śukahastā* as she was pleased with the devotion of *Śuka*.

   'भवभावविरक्तभावभक्त्या परितुष्टा'

   Sahib Kaul in *Devīnām*. VIII.250.
4. The arrows of the cupid are the flowers of different plants :

   अरविन्दमशोकं च चूतं च नवमल्लिका ।
   नीलोत्पलं च पंचैते पंचबाणस्य सायका ।। *Amarakośa*
5. शब्दादितन्मात्राः पञ्च पुष्पबाणाः *Bhāv. Up. Sū.* 22.
6. सम्मोहनोन्मादनौ च शोषणस्तापनस्तथा ।
   स्तम्भनश्चेति कामस्य पंचबाणाः प्रकीर्तिताः ।। *ibid.*

   Also c.f. *Tantrarāja* VII.13; *Jnānārnava Tantra*.
   Also

   'कुसुमबाणैः पौष्पैर्बाणैर्मोहनवशीकरणाद्यात्मकैः पञ्चभिर्युता ।'

   Pandit Harabhatta's com. on *Panc.* II.24

i. *Unmādana*: Inflame with love (desire).
ii. *Tāpana*: Causing pain (penance).
iii. *Śoṣaṇa*: Emaciating (separation).
iv. *Stambhana*: Rigidity (delay in revelation).
v. *Sammohana*: Infatuation (revealing the self).

The Divine Mother graces her devotee to pass through these steps successfully .owards self-realization. She is, verily, this power herself.

इक्षुचापिनी **Ikṣucāpinī** 252

Having the bow of *Ikṣu*, sugar cane.

The mind without modifications is the bow of sugar cane[1] in the mind of the Divine Mother. She protects devotees with this ever alert bow from all sides. With this bow of non-attachment,[2] the *yogī* cuts asunder the firm rooted *sanskāras* or impressions of mind which bind persons to mundane objects.

The bow of sugar-cane may connote the sweetness of oneness of spirit which appears outwardly attractive and divided with knots. Mother is the spirit of oneness that removes all doubt and fear. Mother *Lalitā* bears the sugar cane bow in one of Her four hands as a symbol of grace.

रक्ताम्बरधरा **Raktāmbaradharā** 253

The one who wears crimson garments.

The above appellation connotes the Mother's intoxication of Divine love. In ordinary sense it is a sign of being enamoured or impassioned. But the goddess is concentrated upon as having deep red colour of sunset clouds. This is a marked sign of manifestation.

Yogis observe the junction times of dawn and dusk for concentration. This has reference to the absorption of ingress and egress of breath into the central vein, *suśumnā*, when all the polluting impressions are washed away with a flash and Divinity stands revealed.

---

1. 'मनोभवेदिक्षुधनुः' an expression in *Tantrarāja*.
'मन इक्षुधनुः' *Bhāv. Up. sūtra* 24.
2. ... 'सुविरूढमूलमसङ्गशस्त्रेण दृढेन छित्वा' *Bhag. Gītā* XV.3.

क्षीवा **Kṣīvā** **254**

The one who is intoxicated with Divinity.

Divine intoxication is free from all kinds of reasoning. It is that intoxication that could not leave the hold of *Śuka*, *Yajnyāvalkya* and *Janaka*.[1] They lost all attachment to mundane object. It is the intoxication that caught hold of *Surdās*, *Tulsidās* and *Mīrā*.[2] *Utpala*[3] was drunk deep in that Divinity.

This is only the Mother's grace. The devotee's concentration on the supreme deity is successful when he becomes free from greed and desire of worldly enjoyments. It is the blooming of Supreme Consciousness where there is no going in or going out.

रक्तपुष्पावतंसिनी **Raktapuṣpāvatamsinī** **255**

Decoration as the crimson flower on *Śiva's* crest.

This refers to the bright blossom of the *suśumnā*, the awakened *kuṇḍalinī*, at *sahasrāra*. This is evident from the decoration of *candrakalā* (or *Amā Kalā*) on the crest of Lord *Śiva*. *Parā śakti* is the crest jewel like a red flower, the decorative divinity of *Para Śiva*.

---

1. c.f. i. *Śuka's* meeting with King *Janaka* in *Yogavāsiṣṭha*.
   ii. *Yājñyavalkya* and *Maitreyī—Brah. Up.* chap.3.
   iii. *Janaka*'s meeting with *Aṣṭāvakra*.
2. *Surdās*: जित देखूं तित स्याममयी है।

   'Divine ecstasy everywhere.

   Tulsīdās: मियाराममय सब जग जानी।

   Mīrā: मेरो तो गिरधर गोपाल, दूसरो न कोई॥

   'I am wedded to Girdhar Gopal and non else'.
3. अहो कोऽपि जयत्येष स्वादुः पूजामहोत्सवः।
   यतोऽमृतरसास्वादमस्रूण्यपि ददत्यलम्॥ *Śivas*. XVII.1.

   'Oh! exalted is this supreme festival of worship, ineffable and sweet, as an outcome of which even tears yield boundless joy of immortality'.
4. यथास्थितः तथैवासुः मा गा बाह्यं तथान्तरम्।
   केवलं चिद्विकासेन विकार निकराञ्जहि॥ *ibid.*

   'Be as you are, no coming in or going out, only with clean consciousness, kill all defamation'.

शुभ्राम्बरधरा **Śubhrāmbaradharā** 256

The goddess who puts on white garments.

Pārvatī is one with *Śiva*, who resides on Mount *Kailāśa* which is covered all round with snow.

This represents the serene divinity of *Śiva-Śakti* at the *sahasradala kamala*, the state of *śuddha sattva* or perfect tranquility in eternal peace.

धीरा **Dhīrā**[1] 257

The courageous.

The heroine, though jealous of her lover, suppresses all outward expression of her resentment in his presence. *Pārvatī* loves *Śiva* so much that she neglects the fearful snakes decorating his head, neck and arms.

While treading the spiritual path it is this courage propelled by the goddess to overcome all sorts of impediments and obstacles.

महाश्वेता **Mahāśvetā** 258

Purely white like a conch-shell.

Mahāśvetā is an epithet of *sarasvatī*, the goddess of knowledge. Pure knowledge gives serenity of mind which is represented in white colour. This pure state of consciousness is called *śuddha sattva*. Spiritual subtlety is clearly comprehended by the grace of the goddess of learning.

वसुप्रिया **Vasupriyā** 259

Fond of the wealth that leads to immortality.

Vasus are eight in number. They are presiding deities of land, water, fire, air, ether, moon, sun and stars constituting the gross structure of Nature. Of these fire (*pāvaka*) assumes various degrees of warmth and sustains life. Lord *Kṛiṣṇa* mentions it as His special manifestation.[2] Therefore that which sustains life is true wealth.[3]

"But there is no hope of immortality through wealth!", asked

---

1. Alternate reading, *Dīnā*. c.f. Lali Sah. 916.
2. 'वसूनां पावकश्चास्मि' *Bhag. Gītā* X.23.
3. अमृतत्वस्य तु नाशास्ति वित्तेनेति ।। *Bṛhd. Up.* II.iv.2.

Maitreyī of her husband *Yājnyavalkya* who was going to adopt the path of renunciation. She continued, "Please do not give me the material wealth that perishes. That wealth which has no beginning, middle, nor end, that wealth which does not get depleted through enjoyment, let that wealth alone be given"[1] "what shall I do with the wealth that does not give immortality."[2]

सुवेणिः **Suvenih**[3] **260**

The well braided hair of the goddess, representing continuous flow of her sincere love towards her Lord.

Hair twisted into a single unornamented braid and allowed to fall on the back is called *Veni*. This is worn by women whose husbands are away from them. With prefix *su*, it connotes the state of *Parā Śakti*, come into manifestation, while again she is one with *Parama Śiva*. This also pertains to a superior state of *yogīs*. It requires enough spiritual courage to remain aware while descending from subjective to objective consciousness. This is rising from above to below and is therefore called *Mahāsāhasa Vṛtti*.[4] This supreme nature of God consciousness i.e. being aware even while moving in the objective world, is acquired by the means without means, called *Anupāya*.

Venī also means 'the confluence'. Here it refers to the active *Ājnā cakra* where *Idā*, *Pingalā* and *Suśumṇā* meet on the awakening of Supreme Power (*Kundalini*) as is represented by the threefold braid. Externally this is represented by *Triveni* at *Prayāg* in Allahabad. *Prayāgrāja* is considered the king of sacred places (*Tirthas*) in India. *Gangā*, *Yamunā* and *Sarasvatī* form the famous confluence and periodically '*Kumbha Melā*' is held there. In yoga practices it is the state when knower, knowledge and known or

---

1. नादिर्नान्तो न मध्यं वा यस्य वित्तस्य विद्यते ।
   भोगे न च क्षये याति तदेव वसु दीयताम् ॥
   Bṛhad Vārtika of *Sureśvaracārya*
2. येनाहं नामृता स्यां किमहं तेन कुर्याम् *Bṛhad Up.* II-4-3.
3. Alternate reading सुवेणी
4. महासाहसवृत्या स्वरूपलाभः *Vātulnātha Sutra.* Refer. 'Awakening of Supreme Consciousness': Two Lectures of Bhagwan Lakshman Joo. Repd. by Jankinath Kaul 1974.

seer, sight and seen become one on realization of the ultimate reality.

पद्महस्ता **Padmahastā** 261

The one who is holding a lotus.

This has reference to goddess *Lakśmi*, consort of Lord *Viṣṇu*. *Padmanābha* is an epithet of *Viṣṇu*. He is also called *Padmahastah*, one holding a lotus. Goddess *Lakṣmi* is usually described as enchantingly beautiful standing on a lotus and holding lotuses in each of her two hands. She is called *Sāmānya Lakṣmi* or *Indra Lakṣmi*. When she is seated on eight petalled lotus and four hands with two elephants behind pouring water over her, She is known as *Gaja-lakṣmi*. In her eight forms she is known as *Mahālakṣmi* or *Durgā*. But the lotus is the special symbol in her hand. Therefore she is called *Padmahastā*. Lotus depicts the unfading and untainted glory of the goddess.

मुक्ताहारविभूषणा **Muktāhāravibhūṣaṇā** 262

The goddess adorned with pearl necklace.

The pearl is produced from an oyster-shell. In the world it is taken to be a priceless thing for it neither fades in colour nor loses its charm. In the present context the adoration connotes the eternal magnificance and supreme beauty of the Mother goddess. She is the embodiment of divine glory and lasting joy.

कर्पूरामोदनिःश्वासा **Karpūrāmodanihśvāsā** 263

The one whose breath bears the fragrance of camphor that absorbs all other kinds of smell.

Attaining the grace of the goddess rids one of all desires of transitory and painful nature.[1] Every desire gets fulfilled on self-realization, as the foot of every other animal can come in the foot print of an elephant.[2]

---

1. यं लब्ध्वा चापरं लाभं मन्यते नाधिकं ततः ।

Bhag. Gītā VI.22.

2. 'सर्वे पदाः हस्तिपदे निमग्नाः' इति न्यायात् ।

पद्मिनी **Padminī** **264**

An assemblage of lotus flowers depicting beauty, love and grace of *ciddevī*.

It is the steady state of blessedness maintained by divine grace just as a pond abounding in lotuses maintains its beauty with the rising Sun. The blush of Divine Mother's sexless love, undiminishing beauty and magnanimous sovereignty is summarised here in the name of *Padminī*.[1]

पद्ममन्दिरा **Padmanandirā** **265**

The abode of lotus flowers, the seat of spiritual prosperity.

In her bloom the Mother is evident in this universe and in her self (thought) she is gracious without taint. She is the cradle of the phenomenal existence of beings.

खड्गिनी **Khaḍginī** **266**

Armed with the sword (of immortality).

A sword, in the hand of the goddess, is the representation of valour that clears the way of progress for those who surrender their ego to the Mother. She grants immortality to *Devas* and undiminishing prosperity (*Mokṣa*) to humans by removing their ignorance. A sword is not conscious of its doings.[2] There is neither attachment nor detachment in it. That is the spirit of Mother's valour. Such is the principle of self absorption, *vimarśa*. That is the reality about Motherhood.

चक्रहस्ता **Cakrahastā** **267**

Mother holding *cakra*, the emblem of Her sovereign power.

Cakrahastah is an epithet of *Viṣṇu* for He wields the *cakra*[3], for vanquishing the sharpest foes. *Lakṣmī*, his spouse also wields

---

1. *Padminī* is the name given to a woman belonging to the first of four classes into which erotical science divides women of graceful qualities. (Ref. *Ratimanjarī*).
2. न हि खड्गो विजानाति कर्मकारं स्वकारणम् । *Udbhatta*
3. *Cakra* is a sharp circular missile. *Viṣṇu's* missile is called *Sudarśana cakra*.

the *cakra* while assuming her form of *Siddhidhātri*, one of the *Navadurgās*.[1] She is ever alert for vanquishing the anti-divine forces, which are opposed to Divine Law and Truth. Therefore she holds the disc, to spot out the exaggerated ego sense which preponderates over their qualities and actions.

भुसुण्डी Bhusuṇḍī[2] 268

Holder of fire-arms, the constant threat to vice.

Bhusundi is a missile like fire arms or machine gun which the goddess wields for posing a constant threat to vice which rises its ugly head at every interval of a fight. For keeping the *māyic* menace off, constant vigil is necessary. That is what this weapon stands for. Some say that this weapon is a sort of sling to form a long range and constant weapon.[3] The Mother alone holds this all-evil-vanquishing and invincible weapon. She is therefore named after the weapon.

परिघायुधा Parighāyudhā 269

Power of putting obstacles in the way of the wicked.

Parighah is an iron (of wooden) bar or beam used for locking or shutting a gate. It is called *argala* also. The goddess has the power of hiding her true nature from the unintelligent and sinful. Even endowed with good qualities and so-called intelligence they are deprived of Truth being revealed to them.[4] Only when pleased the

---

1. *Nava-durgās*, the nine deity *durgās* are: *Śailaputri*, *Brahmacārinī*, *Candraghaṇṭā*, *Kūṣmāndā*, *Skandamātā*, *Kālarātri*, *Mahāgauri* and *Siddhidhātri*. These are worshipped as *Nava Gauris* for nine days beginning from the first day of the bright fortnight of *Caitra* (spring) of the *Vikrama Saṁvat*; and as *Nava Durgās* for nine days from the first day of *Aśvin* (autumn). The name is known as *Navarātra Mahotsava* and is observed in Bengal, Kashmir, Gujarat and all parts of India.
2. Also written as *Bhuśundī*.
3. ब्रह्माण्डनाशेऽपि न नाशभागी । *Devīnām*. VIII.68.
4. 'भार्गवस्य सुकृतोऽपि सोऽभवत्स्वर्गमार्गपरिघो दुरत्ययः' *Raghuvaṅśa* 11.88
   i. "Even the virtue of *Bhārgava* became an unremovable obstacle in the path of attaining heaven".
   ii. Also refer to *Śivastotrāvali* (XIII.10) wherein *Utpala* puts forth a complaint to Lord *Śiva*:

Mother throws open the gate to the domain of supreme self by holding back this weapon.

चापिनी **Cāpinī** **270**

Wielder of the bow of protection.

In the *Mahābhārata* we find *Pārvatī* assuming the form of a huntress along with the hunter *Śiva*, who had listened to the prayer of *Arjuna*. *Pārvatī* offered to *Arjuna* the *Paśupata* bow of *Śiva* at *Indrakeela* mount, where the latter had entered into hard penance for gaining victory in the *Mahābhārata* war.[1] The Mother is always out for protecting devotees, with the *Śiva-cāpa* if and when despondency engulfs them.

As *Lalitā*, the Mother holds a bow of sugar cane[2] which connotes that she grants control over the mind.

Cāpinī also connotes instant pervading power of the first sound called *Śabdabrahma*. It penetrates like an arrow discharged from the bow, the source of power.

In the *Vāk Sukta Devi* Herself declares, "I produce the bow on which the arrow is fixed to kill the Rudras, hostile to the knowledge of Brahman".[3]

पाशहस्ता **Pāśahastā** **271**

Carrying a noose to enmesh evil.

Wherever there is decline is righteousness and unrighteousness is in the ascendent, then the Divine Power appears to protect virtue and destroy evil. The three *caritrās* of the goddess *Durgā* are described in the *Durgā Saptaśati*[4] to illustrate Her display of enmeshing all evil[5]. She carries a noose in her hand always when she takes to battle for vanquishing evil on earth.

"Supreme Lord! at thy own pleasure hast thou ordained me as Thy servant. Wherefore then am I not made worthy of Thy sight or that of shampooing Thy feet?"

1. *Mahābhārata*.
2. मन इक्षुधनुः — *Bhāva. Up.*
3. 'अहं रुद्राय धनुरातनोमि ब्रह्मद्विषे शरवे हन्तवा उ।' — *Ambhrānī Devi Sūkta* 6
4. The three episodes: I—Chap. 1; II—Chap. 2,3,4; III—Chap. 5–10.
5. cf. Lali. Sah. 10.

त्रिशूलवरधारिणी **Triśūlavaradhārinī** 272

The one who holds the most powerful Trident.

Trident is an important symbol in the Tantric lore. The break up of the glory of *Triśula*[1] has been described by *Jayaratha* in his commentary of *Tantrāloka* of *Abhinavagupta* thus: "In the three pronged instrument the middle one denotes the Supreme deity called *Parā Devī*, on the right is *Parāparā* and on the left is *Aparā*. Above the middle prong is the supreme deity of eternity, beyond and infinite".[2] This is the symbol of the three states of the universe and the Infinite beyond. Being the embodiment of time Mother *Kālī* is beginningless and endless. She removes the fear of time. Therefore she with the trident is called *Kālasankarṣinī Kālī*.

सुबाणा **Subānā** 273

One who possesses the excellent arrows.

Divine Mother in the form of *Lalitā* represents the aspect of beauty. She holds a bow made of red sugar cane, which stands for the mind.[3] The five *tanmātrās* of sound, touch, colour, taste and smell are the arrows[4] which she displays simultaneously on one object i.e. *Kāmeśvara* who is always identical with *Kāmeśvarī śaktī*, in other words called *Lalitāmbā*. That is the excellence of the arrows.

Arrows, having sharp tip but feathered barb, are compared with *tanmātras* as both are at the beginning pleasant but are harsh at the end. As the mind alone is the propeller of the sensory processes which are in the form of cognition of objects, this is quite proper.

---

1. Called in Tantra as *Triśulabiladhāma*. Refer *Tantrāloka*. . . . . .
2. तन्मध्ये तु परा देवी दक्षिणे च परापरा।
   अपरा वामशृङ्गे तु मध्यशृङ्गोर्ध्वतः शृणु ॥
   या सा संकर्षिणी काली परातीता व्यवस्थिता ॥ *Tantrāloka.*
3. मनो इक्षुधनुः *Bhā. Up.* 22.
4. शब्दादितन्मात्रा पञ्चपुष्पबाणाः *ibid.* 21.

   For illucidation of the above two notes cf. also :

   i. मनो रूपेक्षुकोदण्डः पंचतन्मात्रसायकाः *Rahasya Nāma Sahasra*
   ii. ... तन्मात्रापुष्पसायकाः
   मनो भवेदिक्षुधनुः ... *Tantrarāja*

The senses are called *Indriyas*—gateways to external knowledge. But when, with the grace of Divine Mother a rare discriminating man, desiring immortality, turns his eyes (all senses) back (to the source) and then sees the indwelling self',[1] the very senses are named *Karṇeśvarīs*—the gateways to Bliss. Hence the goddess is described to be possessing the flower arrows of supreme excellence.

शक्तिहस्ता **Śaktihastā** 274

Possessor of sovereign Power.

"All the world has been pervaded by the Goddess, through her soul force which has embodied itself in the form of the joint forces of the entire hosts of gods".[2] The goddess is bedecked with ornaments and wields in her hands weapons (in different numbers and of different kinds). These have symbolic meaning. For example: the subtle elements are described as the flower arrows in her hand. The bow represents the mind[3] through which all joys or sorrows are experienced. Through mind the sense organs are shot towards sense objects. The *Pāśa* stands for the bondage, *rāga*.[4] Sword, discus, trident also represent her power through different departments, by which the whole universe is permeated and energised.

Not only this but *varada* and *Abhaya Mudrās*, lotus etc. in the hands of goddess stand for peace, protection and progress of the creation.

मयूरवरवाहना **Mayūravaravāhanā** 275

Kaumāri Śakti with an elegant peacock as vehicle.

Kaumārī śakti is the third among eight[5] chief *śaktis* known in the Tantras. It is the power of winning the *Asuras* on one hand and putting into action the *Deva Śaktis* on the other. Its vehicle is an elegant peacock.

---

1. कश्चिद्धीरः प्रत्यगात्मानमैक्ष-
   दावृत्तचक्षुरमृतत्वमिच्छन् ।। *Kath. Up.* II.i.1.
2. देव्या यया ततमिदं जगदात्मशक्त्या ।
   निःशेषदेवगणशक्तिसमूहमूर्त्या ।। *Devi Māhā*. IV.3.
3. मनः इक्षुधनुः *Bhā. Up.* 22.
4. रागः पाशः *ibid.* 23.
5. *Brāhmī*, *Māheśvarī*, *Kaumārī*, *Vaiṣnavī*, *Vārāhī*, *Nārasimhī*, *Aindrī* and *Cāmundā*. (*Tantra*).

Esoterically it is one's *Indriyas*, the organs of cognition which, under the *āsuric* tendency created by *māyic* influence, move zigzag like serpents towards their objects of enjoyment. That brings about degradation and bondage. These snake-like anti-divine powers are to be won over. Then on refinement the very same *Indriyas* turned *Karneśvarīs* become *Deva Śaktis*. This double power of the Great Mother is represented by Her vehicle peacock, the enemy of serpents who kills them as well as moves on in its own elegance.

वरायुधधरा **Varāyudhadharā** **276**

The Great Mother bearing an excellent shield to ward off delusion.

This also connotes that the Mother grants boons to her devotees or showers blessings on whom she is pleased. That is the power of destroying delusion.[1]

वीरा **Virā**[2] **277**

The conquering Power.

It is the Mother's grace that grants the power of controlling one's organs of cognition against their tendencies of going astray. Even the restless mind is tamed towards worshipping the Mother with one pointedness.[3] She is supremely heroic.[4]

A woman who has her husband and children is called *Virā*. This is the spirit of heroism.

वीरपानमदोत्कटा **Vīrapānamadotkatā** **278**

The goddess who dissolves the visible universe into the self being intoxicated with the spirituous liquor.

The eyes of one, who becomes averse to external pleasures, are turned within. The visible universe gets dissolved into the Supreme

---

1. मोहप्रहारसंहारहरा देवी — Sahib Kaul.
2. c.f. Name 899 of *Lali. Sahas.*
3. चपलमसि यदपि मानस
   तत्राऽपि श्लाघ्यसे यतो भजसे। — *Śivas*. IV.1.
4. इन्द्रियजिता is the term used by Sahib Kaul.

self. There is no worry, there is no fear. That is true intoxication for there is no duality. This is the state of Motherhood, pure and perennial. It is like the lightning in the sky the striking of the concealed and the apparent.[1] Very seldom the Great Goddess reveals herself like the lightning to her devotees.

वसुधा **Vasudhā**[2] **279**

The Great Mother who is splendidly generous.

Vasudhā is the earth that gives all kinds of riches for maintaining life. Like this the Mother is generous par excellence. *Vasu* also means the spiritual wealth accessible through knowledge of self.[3]

The word also connotes tolerance which is the great quality of the earth. The Mother tolerates all divine and anti-divine forces and maintains their balance to keep the world going.

वसुधारा **Vasudhārā** **280**

The stream of sweet liquid.

This refers to *Madhubhūmikā* state of a *yogī*. *Kuṇḍalinī* on her successful and uninterrupted rise to *śahasrāra* showers sweet fluid of nectar which gives a golden shine and divine fragrance to him. The goddess is that stream of sweetness which overcomes all temptations.[4]

जया **Jayā**[5] **281**

The Ever Victorious Power.

Jayā is another name of *Pārvatī*, the consort of *Śiva*. She holds the power of victory in any and every field of life. To whichever line one devotes oneself in right earnest, the goddess *Jayā* showers success. Adhering to the laws of Nature and developing the spirit of discrimination for right understanding is therefore deemed to be her worship.

---

1. 'गुप्तकटसंघट्टा नभसीव घनच्छटा' *Devinām*. VIII.78.
2. Also written as *Vasudā* (the giver of wealth). c.f. same 670 of *Lali. sahas*.
3. विद्यया विन्दते वसु: *Veda*.
4. cf. Patanjali *Yoga Sūtra* I.52 along with *Vyāsa Bhāṣya*.
5. cf. *Lali. Sahas*. 377.

Jayā is the *śakti* who has full control over action, inaction and their results.

शाकम्भरी **Śākambharī** **282**

The power of Mother *Durgā*, that fills and nourishes the entire world with life sustaining vegetables produced out of her own body during the calamity caused by the failure of rains.[1]

Śākambarī is an epithet of *Durgā*. *Śatākṣi*[2] and *Bhuvaneśvarī* are her allied names. She is the chief of the trichotomic administration of the manifestation. She is *Avyakta*,[3] the imperceptible wisdom. She alone could accept her seat on the *Brahma Mañca*, the palanquin borne by *Brahmā*, *Viṣṇu*, *Rudra* and *Īśvara* with *Sadāśiva* as Her seat.[4]

The *Purāna* explains the sovereignty of the supreme Mother. Once there was a demon named *Durgama*, the son of king *Ruru*. To overpower the *Devas* he propitiated *Brahmā* and got all the *Vedas* as boon, thinking that without their support they would get weak and easily conquerable for him. In this dangerous situation of the failure of rains the *Devas* approached the sovereign deity, who appeared as *śākambarī*, with *śāka* and other sustaining vegetables and fruits produced out of her own body and poured water out of her own innumerable eyes (*śatākṣī*) for nine nights to protect them till normalcy was restored after the fearful demon was killed. The Goddess was then praised by the *Devas* and given the names.[5] Her complexion is described of deep blue colour and eyes like blue lotuses.[6]

---

1. c.f. *Durgā Saptaśatī* XI. 46–49.
2. *Devī Bhāgvat* Bk. VII; Chap. 28. Also *Durgā Saptaśatī* XI. 47.
3. As searched for and contemplated upon by the sages of the *Śvetaśvatar* Branch: पराम्य शक्तिर्विविधैव श्रूयते

   Śvetś. Up. 6.8.
4. Ref. याने निवेश्य तव कारण पञ्चकस्य।
   पर्वाणि पार्वति नयन्ति निजासनत्वम्।

   Panc. IV. 28.
5. Ref. i. *Devī Bhāgvat* Bk. VII. Chap. 28–29.
   ii. *Mūrtī Rahasya* 12–16.
   iii. *Śakti Upāsana* (*Kalyān*) *Ank* pp.391–92.
6. c.f. *Gāy. Sahas.* Name 933.

शिवा **Śivā** **283**

The ever new bliss absolute, the source of six kinds of pain[1] and beyond.

Where delusion of the physical world is no longer a veil to hide the substratum of all phenomena. It is a transparent medium of divine ecstasy and tranquil transformation. This is the state of perfect bliss both in immanence and transcendence.

विजया **Vijayā** **284**

The victorious slayer of wickedness.

Samvit, the supreme consciousness alone can be given the name *Vijayā*. It is the victory of the Supreme Self, which can neither be planned nor visualized. It is an unconditional situation that befalls unawares upon anyone whom the Great Mother chooses. That time, when Divine Bliss descends, is known as *Viṣuvat Kāla*.[2] It is the equinox of *Prāna* and *Apāna* at *Bahir-dvādaśanta*. *Abhijit* is the equinox at *Antar-dvādaśanta*, where *Prāna* eats *apāna* to form the constant *Kumbhaka*.

In astro-geographic term it is the first point of Aries (*Meṣa*) or Libra (*Tulā*) into which the sun enters the vernal or autumnal equinox. This equinoctial point is the eighth *Muhūrta* or period comprising of 24 minutes before and twenty-four minutes after noon. The central day in a sacrificial session is auspicious and a help towards complete conquest. So is mid-night.

Vijayā is the victorious slayer of demon *Padma*, who made *Vijay-Muhūrta* sacred. The time of 48 minutes falls on *Aśvin Śukla Daśamī* popularly known as *Dussehara* or *Vijayā Daśami*.[3] *Rāvana* was killed by *Rāma* on the same day.

---

1. शीतातपशोकमोहक्षुत्पिपासा
   "Cold-heat; sorrow-pleasure and hunger-thirst.
2. Although one cannot get the favour of *Viṣuvat Kāla*, the rare time for transmission of Divinity, on prayer or any amount of spiritual practice, yet *Sāmba*, the son of the Sun cannot restrain himself from asking the favour of the supreme deity. He prays:
   ताभ्यामन्या विषुवदभिजिन्मध्यमा कृत्यशून्या ।
   धन्या काचित्प्रकृतिपुरुषावन्तरा मेऽस्तुवृत्ति ॥ *Sāmbapancāśikā* 49.
3. विजित्य पद्मनामानं दैत्यराजं महाबलम् ।
   त्रिषु लोकेषु विख्याता विजया चापराजिता ॥ *Devī Purāna*.
   cf. Lali. Saha. 346 also.

Vijayā is a name of *Durgā*, who is truly the conqueror of the restless state of cognitive senses. She has perfect control over the group of five superior gods, Brahma etc.

जयन्ती Jayantī 285

The one carrying the banner of Victory.

Name of *Durgā* who is always victorious in her battles against anti-divine forces. *Jayantī*[1] also means the blades of barley planted at the commencement of the *Dassera* and gathered at its close. The days of *Navarātra* are therefore observed as sacred days in praise of *Durgā*.

सुस्तनी Sustanī[2] 286

The one with charming breasts of cognition and action.

It is through *Jnāna śakti* and *Kriyā śakti* that the whole universe is created, experienced and understood. These two powers of universal flux are represented by the breasts of the Goddess.

शत्रुनाशिनी Śatrunāśinī 287

The one who transforms even enemies into friendly beings.

Since the goddess is free from blemishes such as attachment and hatred, all evil thought falls back on approaching her with sincere devotion.

अन्तर्वत्नी Antarvatnī 288

The one worshipped by the wise through meditation.

After knowing the truth from the preceptor through *śrutīs* the wise turn within for reflection. Then by faith and sincerity the reality of the deity is easily and properly worshipped by minds naturally turned within.

---

1. *Jayantī* also refers to the auspicious time, e.g. the rising of the asterism *Rohinī* at midnight on the eighth day of the dark half of *Bhādrapada*. This constellational union was on the birthday of Lord *Kṛṣna* (the moon in conjunction with *Rohinī*).

   Jayanti also means a young girl in whom menstruation has just commenced. This connotes that the goddess as *Rohinī* is just about to manifest.

   c.f. *Gāy. Sahas.* Name 322.
2. c.f. *Gāy. Sahas.* name 976.

वेदशक्तिः Vedaśaktih 289

The Power of knowing the Self.

One who is the knower of the *Vedas* but cannot be object of knowledge. Being knowledge itself the goddess is all pervading and all assimilating.

वरदा Varadā[1] 290

The one who, out of compassion, grants the favour of boons.

Mother affordest shelter to all the worlds. She does what other gods profess to do. She does not demonstrate the boon-bestowing and fear dispelling gestures with her hands for she is always busy in doing the acts.[2] *Śaṅkara* rightly prays to the Divine Mother, "Thy feet, by themselves are, proficient in affording immunity from fear and bestowing boons transcending one's desire".[3] The Divine Mother grants boons that are everlasting and have a permanent effect as against the boons granted by gods, which are only timely and do not last long. *Varadā* destroys even the evils in the record of *Prārabdha* of her devotees who earnestly turn to her.[4]

वरधारिणी Varadhāriṇī 291

One who preserves boon in herself.

The Mother holds the choicest boons within herself and therefore can grant any at her own instance. In fact she lives in the inner heart of her devotees.

शीतला Shitalā 292

One who cools down the heat of anger.

Realization of *Parā Samvit*, the cosmic consciousness sooths the hearts of sages, constant presence of the goddess dispels darkness and anger from their hearts and therefore they are all loving and all embracing.

---

1. cf. *Lali. Sahas.* name 331. See also name 149.
2. cf. त्वमेका नैवासि प्रकटित वराभीत्यभिनया *Saund. Lahari* verse 4.
3. *ibid.*
4. यानि प्रणाममिलितानि नृणा ललाटे।
   लुम्पन्ति दैवलिखितानि दुरक्षराणि॥ *Panc.* III.17.

सुशीला **Suśīlā**[1] **293**

The good-tempered one.

The goddess is wonderfully amiable. She never gets detached from her supreme bliss even while having become mundane by becoming the universe herself.

बालग्रहविनाशिनी **Bālagrahavināśinī** **294**

One who is intent upon destroying the ignorance of the fools.

Fools, like innocent children, are never conscious of their development. But they improve their behaviour even without praying for the same. Goddess removes their ignorance, by and by, from within. It is therefore that even the great *yogis* pine to be like children, unmindful of their own doings persuaded by their own previous actions.

कुमारी **Kumārī** **295**

One who is the force of aspiration of the evolving soul.

Like a full-bloomed virgin, spiritual practice is ever new and bestows youthful urge. It is always rejuvinating and life-giving.

The goddess is *cidrūpā*. Even while assuming mind (*cetyarūpā*) she is always devoid of it. She is without the beginning, the middle and the end, always pure and untainted even while giving birth to this universe.[2]

सुपर्वा **Suparvā**[3] **296**

One who is the equinox of virtue and vice.

Suparvā is a special lunar day like the full moon day, new moon day, eighth, eleventh or fourteenth day of the bright fortnight of

---

1. cf. name 563.
2. *Dharmācārya* uses the term: अविनतकुचां विश्वजननीम् in describing the untainted nature of the Mother. *Panc*. V.25.
3. Repeated at name 455.
   Note: There are different readings of this name:
   i. सुपर्वा : PE–4,7,8,10 and MS–2. This name is repeated in PE–4,5,7,10, 11 and MS–2 at number 455.
   ii. वसुपर्णा : PE–3,5,6,11 as alternate reading to the above name.
   iii. सुपर्णा : MS–1, MSA–12.

each month. These days[1] observed in pious penance are supposed to afford suitable religious virtue or purification of mind to enable one to realize the ultimate Truth.

The Mother is the spirit of righteousness at the time of acts like charity, austerity, sacred dip or worship.

Consequently, according to Tantra tradition, the Goddess in her free will brings about the breaking of the three knots viz. *Brahma Granthi*, *Viṣṇu Granthi* and *Rudra Granthi* to afford a straight path to the unlocked *kundalini* towards the *sahasrāra*. Thus she is called *Granthibhedinī* also.

कामाख्या **Kāmākhyā**[2] **297**

One who is known as consciousness.

Being the seed of all desire, the Mother has no particular desire. Therefore She is called the desireless or compassion for the fulfilment of all desires. *Prajñāna*, *Vijñāna*, *Kāma* etc. all these are only various names of knowledge.[3] For without knowledge no desire arises nor is any satisfied.

कामवन्दिता **Kāmavanditā** **298**

The splendour of pure consciousness that deadens sex.

In the union of *Jīva* and *Īśvara* there is purity and beauty par excellence which is devoid of any trait or trace of sensual enjoyment. All desires get surrendered to that joy of all joys, just as on the appearance of a lion all the animals lose their individual existence.[4]

---

1. The days are observed sacred by the Hindus all over the country. People of faith observe fast and worship their respective deities.
2. *Kāmākhyā* is one of the 51 *Śakti Pīthas* in the west of Gauahati, Assam (*Kāmarūpa*) at *Nīlācala Parvat*. *Śiva's* name is *Umānanda*, a temple at *Umānanda* island in the middle of *Brahmaputra* exists.
3. Aitr. Up. III–i–z.
4. cf. *Lali. Sahas.* 375.
5. निर्वासनं हरिं दृष्ट्वा तूष्णीं विषयदन्तिनः ।
   पलायन्ते न शक्तास्ते सेवन्ते कृतचाटवः ॥
   Aṣṭāvakra Samhitā XVIII.46.

जालन्धरधरा **Jālandharadharā** 299

Residing in the holy shrine of *Jālandharā*.[1]

The holder of the power that tightens the *Nādis* (nerves) in the throat and stops the downward course of the nectar flowing from the hole in the palate.

Jālandhara is a particular position practised by *yogīs* during *Kumbhaka*, when the throat is contracted and chin pressed against chest. This prevents the nectar, which exudes out of the *sahasrāra cakra* through the hole in the palate, from being consumed by the gastric fire, which is situated in the naval region. By Mother's grace only *Jālandhara* binds firmly the sixteen vital centres. It is said that the success in this destroys old age and death.[2]

अनन्ता **Anantā** 300

The Infinite.

The Power of Supreme consciousness, *citśakti* is beyond time place and causation. It is eternal and cannot be bound by any limitation. It is the infinite, tranquil splendour of self[3] realizable through self alone.

कामरूपनिवासिनी **Kāmarūpanivāsinī**[4] 301

Residing in the state in which it is fully equipped to act.

The primordial one and supreme *cit śakti* becoming desirous of appearing as all the *tattvas*, assumes the *Bindu* aspect, characterised by a predominance of activity. *Para Bindu* (*Īśvara Tattva*) assumes,

---

1. One of the 51 *Śakti Pīthas* at Jallandhar in Punjab. *Sati* here is known as *Tripuramālinī* and *Śiva* as *Bhīṣana*. *Sati's* left breast is said to have fallen here after her immolation.
2. cf. i. *Hathayoga Pradipikā* III. 70–73.
   बध्नाति हि शिराजालमधोगामि नभोजलम्
   ii. *Gheranda Samhitā* (description of *Mudrās*).
3. दिक्कालाद्यनवच्छिन्नानन्तचिन्मात्रमूर्तये ।
   स्वानुभूत्येकमानाय नमः शान्ताय तेजसे ।। *Bhartrihari's Nīti Śataka* (*Mangalācarana*)

   Also see Devyatharvaśirṣa 23.
   यस्या अन्तो न लभ्यते तस्मादुच्यते अनन्ता ।
4. Also see note 1 to name 297.

in creation, a three-fold aspect. It is in three *bindus*. *Bindu*, *Nada* and *Bīja*. This symbolically constitutes a triangle which is known as *Kāmakalā*. It is the Divine creative will (*icchā*) towards the life of form. Thus in this state *śakti* passes from potency, through will, to action.

कामबीजवती **Kāmabījavatī** **302**

The heart of universe, the source of pulsation called *Śakti*.

Śakti is pure will ever associated with *Śiva*. She is the seed of the whole universe of moving and unmoving things and also absorbed in Herself.[1] This seed state is called the "Heart of the supreme Lord".[2] She is called the heart because all power issues from the heart.

She is the better-half of *Sadāśiva*.[3] She transformed herself from *Satī* to *Pārvati* after an insult at *Dakśa's* home.

सत्या **Satyā**[4] **303**

The sovereign ruler or the pure intellect.

Every creature, as a matter of course, feels attached to its ownself, which is ultimately the one universal self. But by the influence of *Māyā* or *Avidyā*, all creation gets divided first into two groups, then into numerous individualities. The first is the creation of *Īśvara* with the influence of *Māyā*, the second is the creation of *Jīva* with the influence of mind (*Manas*). In no case the 'I' is lost sight of. This is the truth that basically emanates from the Mother Divine, no matter whatever limitation (or pollution) it undergoes in *Jīvahood*.

सत्यधर्मपरायणा **Satyadharmaparāyanā** **304**

The one who is the inspiration and strengthening influence of truthfulness.

---

1. इच्छा सैव स्वच्छा सन्ततसमवायिनी सती शक्तिः ।
   सचराचरस्य जगतो बीजं निखिलस्य निजलीनस्य ॥ *Tattva Sandoha 2.*
2. 'हृदयं परमेशितुः' *Parā Praveśikā*
3. 'सदाशिवस्याधिगतोत्तमाङ्गम्'
4. cf. Name 74 repeated.

The subsistance of the Divine Mother is truth. She is pure existence which is the Reality, the union of *Ātman* and *Brahman*, as taught by the *Upaniṣads*.[1] And *Brahman* is the cause on account of the propriety of all the characteristics (of a cause in it).[2] *Mahāśakti* Herself declared this state of truthfulness. 'Just as the air moves without any propelling force outside, I am, in the same way, the propelling cause of every action myself'.[3] Mother is the same purity in all the three states of life and all the three periods of time. She is eternal.

स्थूलमार्गस्थिता **Sthūlamārgasthitā** **305**

Only by whose presence even the gross paths are animated to function.

Although perfect bliss is revealed in the subtlety of wisdom or the path of knowledge yet that Divine Reality is also revealed through the gross but popular path of action.

The path of knowledge for realization of self is easy for the sharp and pure intellects. But the Mother, out of compassion for all, is full of bliss even for those who follow the path of action, renouncing the fruit thereof.[4] Goddess is the unimpeded motion of universal consciousness[5], she becomes easily knowable when she assumes gross forms to suit the temperaments of different devotees.

सूक्ष्मा **Sūkṣmā** **306**

Consciousness in the fourth state.

The experience of *Turya*, the fourth state,[6] is very subtle. It is beyond the state of waking, dream and deep sleep. It strings together

---

1. 'सदेव सौम्येदमग्र आसीत् एकमेवाद्वितीयं' VI.2.1.
2. 'सर्वधर्मोपपत्तेश्च' *Brahma Sutra* II.i.37.
3. अहमेव वात इव प्र वाम्यारभमाणा भुवनानि विश्वा ॥ Ṛgveda 10-125-I-8.
4. ध्यानात्कर्मफलत्यागस्त्यागाच्छान्तिरनन्तरम् *Bhag. Gītā* 12.12.

   "Better than meditation is the renunciation of the fruit of action, peace immediately follows renunciation".

   Sri Ramakrishna said, "Your inborn nature forces you to work. Therefore let your activities be carried on well. But if they were done without attachment, they take you Godward".
5. 'प्रसररूपा संवित्'
6. तुर्यानुभवरूपा संवित् ।

all the states. It becomes the subtlest when the state of consciousness transcends the *Turya* state, and the distinctions of the three states are annulled. There is no sense of difference in this pure and blissful consciousness. It is called *Turyatīta*. The entire universe appears as the self. This is *śāmbhava* state which is conferred by the grace of Mother alone.

This also refers to *Bhagavatī Kundalinī* who becomes subtler than the subtle[1] while rushing to *sahasrāra*.

सूक्ष्मबुद्धिप्रबोधिनी **Sūkṣmabuddhiprabodhinī** **307**

Awakened through subtle and sharp intellect.

If the Supreme Goddess were not of this nature of revelation how could the truth be realized without even understanding the complicated, varied and difficult sacred precepts. The esoteric meanings of the scriptural injunctions are revealed through one-pointed and superfine intellect.[2] This is the grace of *Kundalini* or *Parā Śakti*.

षट्कोणा **Ṣaṭkoṇā** **308**

The Divine Mother in Her hexangular skill of glory.

The goddess possesses the six eternal qualities, which keep Her always in happy union with Lord *Śiva*. These are: omniscience, sense of completeness, eternal consciousness, freedom, undiminished power and boundlessness.[3] These are her unlimited powers. But in *Jīva* these powers get limited through ignorance and he gets involved in six kinds of pain viz. hunger-thirst, love-hate and oldage-death[4] in his six limitations viz. little knowing, incompleteness, limited consciousness, bondage, limited power and littleness. *Pārvati* along with *Śiva* has no taint of these[5] pains. She is the skill of living well in their corners.

---

1. बिसतन्तुतनीयसी। Tantra or नाभिनालमृणालिनी Bhavā Sahas. Name 336.
2. दृष्यते त्वग्रया बुद्धया सूक्ष्मयासूक्ष्मदर्शिभिः *Kath. Up.* I.iii.12.
3. मर्वज्ञता, तृप्ति, अनादिबोध, स्वन्त्रता, अलुप्तशक्तिः, अनन्तता।
4. क्षुत्पिपासे, रागद्वैषौ, जरामृत्युः।
5. षडूर्मि रहितः शिवः।

त्रिकोणा **Trikoṇā** **309**

The Supreme Goddess in Her trinity of energy.

The primordial power of oneness is of triangular form when it is known as *Māyā*, that which cannot be measured by any measuring rod.[1] Its threefold aspect consists of *Bindu Śivātmaka*, *Bīja Śaktyātmaka* and *Nāda*, the relationship as exciter and that which is excited.[2] This relation is the cause of creation. Then there is the appearance of the three *Devīs* and the three *Devas* which are in the nature of three *śaktis* (*icchā*, *jnāna* and *kriyā*) and Fire, Moon and Sun. "From *Bindu* came *Raudrī*, from *Nāda Jyeṣthā*, from *Bīja Vāma*. From these came *Rudra*, *Brahma* and *Viṣnu*.[3] The three *Bindus* or points constitute symbolically a Triangle[4] which is known as the *Kāmakalā*. The Supreme at this point becomes a Trinity of Energy called *Trikona*. She is represented in the central triangle of *Sri Cakra*.[5] She resides in the *Trikona* of *Mūlādhāra Cakra*.

त्रिनेत्रा **Trinetrā** **310**

Who, in the fourth state is the eye of the three states of waking, dream and deep sleep.

This name is interpreted in different ways by the early commentators. But the idea is that this is the piercing power of three universal eyes viz. Fire, Moon and Sun. It may also, as *Śāndilya*[6] points, connote the determination of the Supreme through three proofs-perception, inference and scriptures—practised by those who are desirous of righteousness[7] (*Dharma*). Taking the root '*Naya*' to lead, it leads one to proofs.

---

1. आद्याशक्तिः केकला या त्रिकोणा सेयं माया केन मानेन माता। *Devinām*. IX.9.
2. बिन्दुः शिवात्मकस्तत्र बीजं शक्त्यात्मकं स्मृतम्।
   तयोर्योगे भवेन्नादास्तेभ्यो जातास्त्रिशक्तयः॥ *Prayogasāra*
   Also cf. *Sāradātilakam* I.9.
3. रौद्री बिन्दोस्ततो नादाज्ज्येष्ठा बीजादजायत।
   वामा ताभ्यः समुत्पन्ना रुद्रब्रह्मरमाधिपाः। *Śāradātilakam* I.10.
4. 'स बिन्दुर्भवति त्रिधा'
   cf. *Śāradātilakam* I.8.
5. cf. *Lali. Sahas.* Name 986.
6. *Śāndilya Sutra* 99.
7. प्रत्यक्षं चानुमानं च शास्त्रं च विविधागमम्।
   त्रयं सुविदितं कार्यं धर्मशुद्धिमभीप्सतः॥ *Manusmṛti* 12.105.

त्रिपुरसुन्दरी **Tripurasundarī[1]** **311**

The charming consort of *Tripura*, the triune form of *Paramāśiva*. "*Śakti* willed and *Śiva* became triune. The upper part of His body became endowed with five faces and four hands, and having the complexion of the filaments of the lotus flower. This was *Brahmā*. The middle part of His body took to form with one face and four hands, wielding in them conch, discus, club and lotus, and having sky-blue complexion. This was *Viṣṇu*. . The bottom part of *Śiva's* body again assumed a form with five faces, four hands and having complexion of sparkling crystal. This was *Candraśekhara*. This triune form of *Paramāśiva* is called *Tripura* in this context".[2] His consort is *Tripurasundarī*.

Tripurā is the consciousness that illuminates the three states of waking, dream and sleep. Breaking forth in universal sameness lends it charm and the power (*śakti*) is termed *Tripurasundarī*. It is all bliss and happiness.

Parama Śiva is called *Tripura* as He is the Lord of the three important deities, *Brahmā*, *Viṣṇu* and *Śiva*, and their domains. His spouse is *Tripurasundarī*. She is the heroine of *Śri Cakra*.[3]

---

1. *Lali. Sahas.* Name 997.
2. प्रधानेच्छावशाच्छम्भोः शरीरमभवत्त्रिधा ।
   तत्रोर्ध्वभागः संजातः पंचवक्त्रचतुर्भुजः ॥
   पद्मकेसरगौराङ्गः कायो ब्राह्मो महेश्वरे ।
   तन्मध्यभागो नीलाङ्गः एकवक्त्रचतुर्भुजः ॥
   शंखचक्रगदापद्मपाणिः कायः स वैष्णवः ।
   अभवत्तदधोभागे पञ्चवक्त्र चतुर्भुजः ॥
   स्फटिकाभ्रमयः शुक्लः स कायश्चान्द्रशेखरः ।
   एवं त्रिभिः पुरैर्योगात् त्रिपुरः परमः शिवः ॥ *Kālikā Purāna* 182.
3. The *Śri Cakra* is essentially a *yantra*, a geometrical figure of forty-three triangles formed by the intersection of nine triangles of which five representing *Śakti*, have their apexes downward and the other four representing *Śiva*, have apexes upwards. The dot in the centre of the diagram represents the first throb which gathers momentum and gets concentrated into a polarisation of *Śiva* and *Śakti*, without disturbing the original combination. The process goes on repeating itself and resulting in various levels of creation. These levels are depicted by the triangles and the lotuses. The *yantra* is used for permanent worship. Its other form as *Meru* (Mount Meru) is worshipped occassionally, in three dimentional *Śri Cakra*.

वृषप्रिया **Vṛṣapriyā** **312**

The beloved of *Vṛṣa*, the bull, an incarnation of *Śiva*.

Once *Siva* took the incarnation in the form of a bull (*vṛṣa*) to study the chaotic situation wrought by *Viṣnu* in the nether world (*Pātāla*). In this guise He entered *Pātāla* to calm it down. But the undesirable situation persisted. *Vṛṣa* uttered a curse making *Pātāla* a forbidden place for men. The power of the goddess as inseparable from *Vṛṣa* (*Śiva*) is called *Vṛṣapriyā*.[1]

Another version is like this: Both *Śiva* and his vehicle, the Bull are white is colour. The white colour indicates the morality or justice observed in the process of annihilation. It connotes virtue, a pious or meritorious act without which attaining the final beatitude is not possible.[2] The goddess is, therefore, called *Vṛṣapriya*. She loves righteousness.

वृषारूढा **Vṛṣārūdā** **313**

Whose vehicle (along with *Śiva*) is the bull.

The goddess in the form of *Mahāgaurī*, the eighth among the *Nava Durgās*[3] rides a bull alongwith other assets peculiar to her. Hence the name *Vṛṣārudā* is given to her. She is radiant with tranquil effulgence, always righteous and inseparable from *Mahādeva*.[4]

As mentioned above in the commentary of name no. 312, *Vṛṣah* means Righteousness or morality. This lexical meaning of the word is endorsed by *Mahābhārata* also.[5] Hence the goddess who is

---

1. Based on *Śiva Purāna (Śatarudra Samhitā)*.
2. न मद्गतिः स्याद् वृषवर्जितानाम् *Kirtikāumudi* K–9.
3. i. Worship of *Nava Durgā* is observed twice a year during *Navarātra* days i.e. nine days from the first *Chaitra* of bright fortnight (spring) and nine days from the first *Aśvina* of bright fortnight (autumn) in most parts of India by Hindus. *Nava* means nine.

   ii. *Nava* also means new. In this context it is connoted that spiritual experience is ever fresh and always new.

   A young girl of eight years age is called *Gāuri* (अष्टवर्षा भवेद्गौरी). This speaks of taintless beatitude, righteousness, morality of justice.
4. श्वेते वृषे समारूढा श्वेताम्बरधरा शुचिः ।
   महागौरी शुभं दद्यान्महादेवप्रमोददा ।।
5. वृषो हि भगवान् धर्मः स्मृतो लोकेषु भारत ।। *Śānti Parva* 342, 88.

Herself righteousness and well established in it, is named *Vṛṣāruḍā*.

Śiva (inseparable from *Śakti*) chooses to ride the bull who is as white as the snow-caped Kailasa peak,[1] the abode of the deity. Whiteness of the bull is suggestive of discrimination and righteousness.

महिषासुरघातिनी **Mahiṣāsuraghātinī** **314**

Destroyer of the demon *Mahiṣāsura*.

The demon *Mahiṣa* belonged to the bovine class but he was an embodiment of distortion. 'It is a vastness of dense *tamas*, darkness and ignorance, not of light and knowledge. *Mahiṣāsura*, therefore, represents a vast dense mass of stubborn stupidity puffed up with insolence and egoism'.[2] All the gods had been oppressed by the demon. The goddess, *Mahiṣāsuramardinī*, took shape as a result of the pooling together of the powers of all the gods. She was born of the wrath of the triad of gods. Armed with the formidable weapons the powers of the gods fromed her limbs, and riding her fierce lion challenged *Mahiṣāsura*. She vanquished the demon with a skilful device. The gods were pleased and prayed to *Mahiṣāsuraghatini*, appreciating her valour.[3]

शुम्भदर्पहरा **Śumbhadarpaharā**[4] **315**

Who humbled the arrogance of *Śumbha*.

Anti-divine forces are so much like the divine forces. So the struggle between them is long drawn out and bitter. The Divine is ultimately victorious as it encounters the anti-divine (forces) under

---

1. 'कैलासगौरं वृषमारुरुक्षोः' *Raghuvamśa*. II.35.
2. cf. The Glory of Divine Mother by S. Sankaranarayanan. p.20.
3. विज्ञातमेतदधुनैव यदस्तमेतन्नीतं बलं सुविपुलं महिषासुरस्य ।। *Durgā Saptaśatī* IV.14 II Episode.
4. शुंभ=to shine just as दिव् means. In some recensions the reading is सुम्भ (—दर्पहरा), which does not give any meaning. *Śumbha* was an *Asura* and the lord of the haughty sons of *Diti* (one of the wives of *Kaśyapa* and daughter of *Dakśa Prajāpati*). Fighting away the *Devās*, he had become the supreme sovereign of the three worlds. *Niśumbha* was his brother. Anti divine forces have some characteristics of the divine forces but entirely to a different purpose. They are to be vanquished.

its own terms and conditions. *Śumbha* had usurped the posts and functions of all the gods. The goddess took the form of *Durgā* and humbled down the arrogance of the demon skilfully. Hence the name.

दीप्ता **Diptā**[1] **316**

The lustre of loveliness.

Splendour of the self luminous goddess shines through the Sun, the Moon and the fire.[2] It is not only the brightness or brilliance of the Mother but Her compassion and love that works through these agencies to maintain balance between Her Divine and Anti-divine powers. She is the glowing grace which is ever flowing in diverse forms at different levels.

दीप्तपावकसन्निभा **Dīptapāvakasannibhā**[3] **317**

Who is (furious) like the blazing fire.

Ablaze with the fire of knowledge of the Supreme, the goddess Mother destroys the very spirit of nescience just as conflagration clears away all the complicacies of difference in a forest. All the actions of a *yogī/Jnānī* are burnt by the fire of knowledge with the grace of Mother.

कपालभूषणा **Kapālabhuṣanā** **318**

Ornamented with a severed head.

The *Kālī* imagery as normally found in the scriptures, pictures and icons is depicted in terms of awe-inspiring terror. It is a power of dissolution or destruction. Among many such depictions the sacred human skull with blood dripping in the upper left hand of mother *Kālī* represents the dissolution that has just taken place. It may also connote that man continues to be mortal if he is attracted to sense indulgence.

---

1. cf. *Gāyatri Sahas*, name 460.
2. i. सूर्यादयो दर्शनतोऽपि सैषा — *Devinām*. IX.16.
   ii. सर्वतो दीप्तिमन्तम्
   (Radiance blazing everywhere) — *Bhag. Gītā* XI.17.
3. cf. *Dīptamūrtiḥ* name 719 of *Viṣnu Sahas*.

काली **Kālī** **319**

The power that wields Time.

The goddess is the representation of the state where time, space and causation have disappeared; leaving no trace as it were. The universe becomes a veil for divinity when the goddess creates it and also enters into everything thus created.[1] When that veil (of ignorance) is destroyed, divinity asserts itself. This is the meaning of *Kālī*, the naked deity.[2] Nature has nothing but herself to clothe.

1. तत्सृष्ट्वा, तदेवानुप्राविशत् *Taitt. Up.* 2.6.
(God created this universe and then entered into it).
2. The theological eulogy of *Kālī's* make-up and sport is both factual and graphical, as indicated by Swami Chidbhavananda in '*Kālī*' (Facets of Brahman—4). A tabular index:

Kāli (Mother Nature).	Embodiment of time, beginningless and endless. Ferocious and destructive aspect of the phenomenon.
Mother *Kālī*—Jet black.	Personification of time, the past and the present is completely shrouded in utter darkness.
Digambarī	*Kālī* is nude, the one draped in space; universe has become a veil of untrammelled freedom.
Muktakeśī (Disheavelled tresses).	Relentless activities.
Blood trickling from tongue.	Destruction is her sole occupation.
Belt of hanging human hands.	No phenomenal activity is beyond her pale. Potential energy ready to manifest itself when desired.
Garland of severed human heads.	Fifty letters of the alphabet, the manifest state of sound stands withdrawn.
Freshly severed human head in left upper hand and sword in right upper hand.	Graphic representation of dissolution, just taken place.
Mother's raised up right hand.	Fearlessness (*Abhaya*).
Lowered right hand.	Offering boon of *Śivahood, Varada*, as dear Mother.
Śiva under her feet.	The absolute beyond name, form and activity. *Śakti* or energy active when based firmly on the source.
Kālarātri	In her transcendence the eternal night of limitless peace and joy.

In short, *Kālī* is the power of *Śiva* in all His aspects.

It is the power that controls Death.[1]

कपालमालभारिणी **Kapālamālabhārinī**[2] **320**

The one who bears a garland of skulls.

Time is the all powerful and eternal consumer of the universe. It devours beings recklessly irrespective of their span of life on earth. They are at any moment helplessly drawn back into the womb of time. This suggests that no phenomenal activity is beyond the pale of *Kālī*, the embodiment of time which is beginningless and endless. The skulls represent all stages of life from birth to ripe old age and death, which goddess *Kālī* carries with her.

कपालकुण्डला **Kapālakundalā** **321**

The spiral energy in cup like[3] space.

Kapāla means a cup or a jar in general. *Kapāla* means a skull also. Here is meant the cup like space of *Kundalinī*, the energy of vital airs continually winding about and receding from the centre (*sahasrāra*).

दीर्घा **Dīrgā** **322**

The one of imposing height.

The goddess is elevated in character, sentiment, style and all kinds of positive and negative actions. She is the combination of the opposite qualities which is possible only for her. She is playing Her two powers of *Anugraha* and *Nigraha*. The one is pleasant and the other unpleasant, but both ways She works for the emancipation of soul which has got bound by the fetters of ignorance.

---

1. i. 'मृत्युमपि या कलयति सा काली' Harabhatta Śāstri.
   ii. 'मृत्युर्यस्योपसेचनमितिश्रुतिः' *Śruti*
2. Alternate reading कपालमालधारिणी PE–4,8,11.
3. रुद्रो येन कपालपाणिपुटके भिक्षाटनं कारितः *Bhartrihari Nītiśataka* 95.
   'Who made *Rudra* beg for alms with his hands turned to bowl'.

शिवा दूती **Śivā Dūtī**[1] **323**

Śivā, the messenger of *Śiva*.

This is the power of beneficence ever conferring happiness. In the state of *Īśvara*, *Śakti* works as the messenger of *Śiva* in two ways viz. *Anugrāhikā Śakti* and *Nirodhikā Śakti*. For spiritual upliftment one is favoured with purity of mind and knowledge. When Divinity hides itself from those who deny the supreme it works slowly or reversely or even fearfully,[2] but to the ultimate good.

In Kashmir *Śaiva śāstras* we find that *Śakti* is said to be the face of *Śiva*,[3] which also connotes that *Śakti* is the messenger of *Śiva*, who is recognised by His *śakti* who is like Him.

Some commentators have explained this compound word as, '*Śiva* is her messenger'.[4] There is a *vidyā* or *mantra* called *Śiva-dūti-vidyā*. This is probably referred to here. Sahib Kaul has used the name *Śivā-dūti* which he has explained to be the *Mantra-Mātā* who becomes the cause for inviting the *Devas* to help in the worship of the Mother for realization of universal *Śivahood*,[5] inherence in Śiva.[6]

Śiva-dūtī is an epithet of *Durgā* and presiding deity of the *Puṣkara Tirtha*.[7] She is also one of the 16 *nityās*.

---

1. Alternate reading: *Śivadūtī* (शिवदूती). PE-7, cf. Lali. Saha. name 405.
2. i. *Sāmba*, the son of the sun-god prays to God to favour him with grace even before he is visited by *Śiva's Dūtī*, the messenger of death. (*Sāmbapancāśikā* – ver. 40).
   ii. One who has *Śiva* himself as messenger. The *Devī* once sent her spouse *Śiva* himself as a messenger (*dūta*) to *Śumbha* and *Niśumbha*, in her battle against the *Asuras*: दूतस्त्वं गच्छ भगवन्पार्श्वं शुम्भ-निशुम्भयोः *Durgā Sapt*. VIII.24.
3. शैवी मुखमिहोच्यते
   Vijnāna Bhairava 20 (Source: *Rudrayāmala Tantra*).
4. *Śiva Dūti*, "As *Śiva* himself was made a messenger by that *Devi*, she was known in the world as *Sivadūtī*".
   Mārkandeya Purāna
5. मन्त्रमाता सुघोषेण देवामन्त्रणकारणम् ।
   शिवादूती शिवायास्तु शिवव्याप्त्या प्रपूजिता ॥ *Deviṇām*. IX. 23.
6. Inherence in Śiva (Śivavyāpti) is blessed after inherence in self. (Ātma-vyāpti) is attained.
7. Near Ajmer in Rajasthan.
   The *Śakti Pītha* by D.C. Sircar.

घनध्वनिः **Ghanadhvanih** **324**

The energy behind the muttering of clouds.

With the sudden sound of roaring clouds (i) peacocks are full of joy and they begin to dance, (ii) it is the time for she-cranes to conceive and (iii) creatures desist from sense-indulgence. This is all by the grace of the Divine Mother; whose thunder like that of clouds brings things to normalcy and joy.

सिद्धिदा **Sidhidā** **325**

She who grants supreme felicity.

Mother grants living beings accomplishment in keeping off a particular state of attachment to objects as a result of their devotion to Her. She Herself keeps non-attached.[1] *Utpala* also, expressing wonder on the accomplishment, prays to Lord *Śiva*:

'O Lord! how is it that the senses right upto the mind which are always fickle have become steady and firm in knowledge on attaining Thee, for those who are glowing with love!'[2]

This is Mother's grace. She also grants the eight superhuman faculties[3] as a result of *yogi's* effort in *yoga* of accomplishment.

बुद्धिदा **Budhidā** **326**

The giver of clear perception.

When intellect is pure and untainted, comprehension of the subtlest things becomes clear. Self-knowledge is the subtlest of all. When Mother showers Her grace upon the sincere aspirant after Truth, his perception of divinity becomes clear.

नित्या **Nityā** **327**

The Eternal.

The essence of self is the same in past, present and future. *Ātmā*

---

1. निषेधमिद्धी भविनां ममर्था कर्तुं स्वयं तद्व्यतिरिक्तरूपा। *Devinām*. IX. 25.
2. आमनोऽक्षवलयस्य वृत्तयः
 सर्वतः शिथिलवृत्तयोऽपि ताः।
 त्वामवाप्य दृढदीर्घसंविदो
 नाथ भक्तिधनमोष्मनांकथम्॥ *Śivas*. 18.17.
3. अणिमा, लघिमा, महिमा, गरिमा, प्राप्तिः, प्राकाम्य, ईशित्व तथा वशित्व।

is *Nityā*, ever fresh and knows no destruction.[1] Hence there is no application of time to the supreme power. That eternal power is named *Nityā*.

सत्यमार्गप्रबोधिनी Satyamārgaprabodhinī 328

Director of the path of Truth.

There are numerous paths advocated by the sacred books for attaining perfection of life towards the realization of Godhood. In this ever changing *samsāra* one gets bewildered as to what to follow and which to abhor. Only the pure consciousness bestowed by the Divine Mother will take the right and definite direction towards the realization of self. That happens by the grace of *Parā Śakti* when she reveals the path of Truth to an earnest devotee, who receives the appropriate initiation from a teacher who himself has realized That.[2] One is directed towards the real preceptor as if tethered with a rope.[3]

कम्बुग्रीवा Kambugrīvā 329

The goddess having her neck like conch-shell.

The neck of a lady marked with three lines like a shell is considered as a sign of great fortune. Here Motherhood and sovereignty, well blended in the goddess, are represented. She rules over the three worlds[4] wherein the goddess Herself constitutes the fourth.[5]

Psychologically consciousness pervades all the three states of life. When there is awareness of Supreme Self in all these three

---

1. Lord *Krishna* brings home the same thought to his friend and disciple *Arjuna* :— The Central theme of the Gīta :—

   नं त्वेवाहं जातु नासं न त्वं नेमे जनाधिपाः ।
   न चैव न भविष्यामः सर्वे वयमतः परम् ।। *Bhag. Gītā* II.12.

   cf. name 63.
2. उपदेशमवाप्यैवमाचार्यात्तत्त्वदर्शिनः ।। *Pancadaśi* I.32.
3. गलेपादिकया नाथ नीयते सद्गुरुं प्रति । *Tantra*
4. The three worlds referred to here are *Bhuh*, *Bhuvāh* and *Svāh* which in individuality correspond to waking, dreaming and sleep states.
5. The pervading state in the three states. It is called Turya, the fourth which spreads in all the states of consciousness like oil. (See 'Śiva-Sūtra-Vimarśa' (in Hindi) by the author III/20). त्रिषु चतुर्थं तैलवदासेच्यम्

states that is the fourth state called *Turya*. This is connoted by the three lines of the neck of the Mother.

The conch-shell also stands for purity. Mother is, therefore, an emblem of purity and piety.

वसुमती **Vasumatī**[1] **330**

Who consists of everything precious and valuable.

Mother is splendidly generous. She is present in all beings and all beings dwell in Her. She abides in the firmament.

The gross structure of nature constitutes of earth, water, fire, air, ether, moon, sun and soul called the eight *vasus*. Of these, fire assumes various degrees of warmth and sustains life[2] Therefore *vasu* is the special manifestation that Mother *Vasumatī* assumes.

छत्रच्छायाकृतालया **Chatracchāyākṛtālayā** **331**

Bedecked with royal *chhatra* (umbrella) in Her abode.

Viewing God as Mother is inevitable. The auspicious Mother, with her tender and motherly protection provides for the germinating life. It is something marvellous, as the more one studies this feature, the more one will be compelled to adore the motherhood of Nature. She directs man always on the right[3] path. She is, therefore, called *Mahārājñī*,[4] the great queen. She is also known as *Rājarājeśvarī* as she shines at Her sovereign seat. All beings take refuge in the Divine Mother.

---

1. cf. i. Names 279 and 640.
   ii. Name 670 of *Lali. Sahas.*
   iii. Name 104, 270 and 696 of *Viṣṇu Sahas*.
2. cf. वसूनां पावकश्चास्मि *Bhag. Gitā* X.23.
3. Every deviation results in pain and misery, for no pang comes to man undeserved and unsought. Mother's grace alone can save.
4. *Mahārājñī*, popularly known as *Kṣir Bhavānī*. This is a sacred place of pilgrimage in Kashmir. The deity is worshipped in a marble temple in the centre of an hexangular spring that changes colours. It is situated in a small island at Tulamila about 28 Kms. to the north west of Srinagar. Milk, flowers and sweet-food offerings are made to the deity. (Read 'The Kshir Bhavani Spring' in English (Hindi trans. by the author) available from M/s. Utpal Publications, Rainawari, Srinagar).

जगद्गर्भा **Jagat-garbhā** **332**

Who has the whole universe in her womb.

The Mother dissolves the whole universe into Herself when She wills, just as She creates it.

कुण्डलिनी **Kuṇḍalinī** **333**

Life power residing in the *Mūlādhāra* fire in three and a half coils as light and energy giver.

According to *Patanjali*, there are channels called *Nādīs* and centres called *cakras* in human body. If these are tapped with proper care and discipline, the hidden energy in the body called *Kuṇḍalinī* is released enabling the soul therein to acquire 'super natural powers'. The embodied consciousness merges in the universal consciousness.

"Kuṇḍalinī is the static *śakti*. It is the individual bodily representative of the great cosmic power (*Śakti*) which creates and sustains the universe".[1] It works ordinarily in all living beings. "The centre where all residual sensations are, as it were, stored up is called *Mūlādhāra cakra*, and the coiled up energy of actions is *Kuṇḍalinī*, the coiled up".[2]

Its form is like a coiled serpent and a common man also can know about it. The *Tantrarāja* says:

"The shining (*Tejas*) vital energy (*Jīva-śakti*), which is the manifestation of life (*Prāna*), is called *Kuṇḍalinī*, which resides in the centre of the flames of fire of *Mūlādhāra*. She is sleeping like a serpent, having three (and a half) coils; radiant, she is ever hissing in the centre of *suṣumnā* where she resides in the head of *Māyā*. When a man after closing his ears does not hear this sound he is near to death".[3]

---

1. The Serpent Power by Arther Avalon.
2. Rāja Yoga by Swami Vivekananda.
3. मूलाधारस्थवह्न्यात्मतेजोमध्ये व्यवस्थिता ।
   जीवशक्तिः कुण्डलाख्या प्राणाकाराथ तैजसी ॥
   प्रसुप्तभुजगाकारा त्रिरावर्ता महाद्युतिः ।
   मायाशीर्षा नदन्तीं तामुच्चरत्यनिशं खगे ॥
   सुषुम्नामध्यदेशे सा यदा कर्णद्वयस्य तु ।
   पिधाय न शृणोत्येनं ध्वनिं तस्य तदा मृतिः ॥ xxx, 64–66.

The subtle form of *Kundalinī* is described by *Cūdāla* to her husband *Śikhidhvaja*, thus "Recognize *Kuṅḍalinī* in your self, which is the very life of the mind which is also called *Puryaṣtaka*, like the scent in the flower".[1]

The *Devī Purāna* explains *Kuṅḍalinī* as the *Śringātakāra* which is further explained in *Yoginī Hṛdaya*[2] as the triangle form in which the three angles are *icchā*, *jnāna* and *kriyā*.

Kuṅḍalinī is also known as *Vāgbhavabīja*, the seed of speech. *Kuṅḍalinī*, *Kuṅḍalī* or *Kula Kuṅḍalinī* is the yogic name of consciousness conceived as force. It is called *citi śakti*. It is working at all the levels of consciousness although partially awakened. This latent force is aroused through Tantric technique for attaining self-realization. It works through three levels physical (*prāna kuṅḍalinī*), mental (*nāda kuṅḍalinī*) and spiritual (*Bodha kuṅḍalinī*).

Hundred thousand pranams to *Bhagavati Kuṅḍalinī*.

भुजगाकारशायनी **Bhujagākāraśāyanī** **334**

Who riggles into the royal path like a serpent.

This name suggests the awakening of the serpent power[4] in man, the knowledge of practice, which is gained from a conversant teacher only. The test of its grace is that pure bliss alone reigns supreme. The awakened *Kuṅḍalinī*, thus, wriggles through *Suṣumnā* towards *sahasrāra* like jerks of serpentine movement, making a hissing sound. This power as Mother lies like a coiled serpent.

प्रोल्लसत्सप्तपद्मा **Prollasatsaptapadmā** **335**

Who flahses through the seven lotuses.

Kuṅḍalinī, when awakened by regular and steady practice, moves

---

1. पुर्यष्टकापराख्यस्य मनसो जीवनात्मिकाम् ।
   विद्धि कुण्डलिनीमन्तरामोदस्येव मञ्जरीम् ॥

   Yoga Vasiṣtha (*Nirvāna Pr.*) 81.44.
2. I.51 (comm.).
3. Refer to note 4 of name 197. cf. Lali. Sahas. 110.
4. कुण्डलिनी (शक्तिः) भुजगाकारशायनी ।

   (Bhavā-Sahas, Names 333–34.)

through its six sub centres[1] to join Her Lord in the seventh at *sahasrāra cakra*, a surprising sport. Intensity makes its sudden flash beautiful as well as blissful.

नाभिनालमृणालिनी **Nābinālamṛnālinī** 336

The umbilical cord like lotus fibre.

Kundalinī is a spiritual potential *śakti* or cosmic power. In reality it has no form. The *sthūla Buddhi* and mind have to follow a particular form in the beginning stage. From this gross form, one can easily understand the subtle formless Kundalini".

It is, therefore, described as the subtlest cord of a lotus stalk, emerging from the navel.

मूलाधारा **Mulādhārā** 337

The flow of unceasing knowledge of unity in essence.[2]

"*Mulādhāra cakra*[3] is located at the base of the spinal column. It lies between the origin of the reproductory organ and the anus. It is just below the *kanda* and the junction where *Idā*, *Pingalā* and *Suṣumnā Nādīs* meet.

Two fingers above the anus and about two fingers below the genitals, four fingers in width is the space where the *Mulādhāra Cakra* is situated. This is the *Ādhāra Cakra* (support) as the other *cakras* are above this. *Kundalinī*, which gives power and energy to all the *cakras*, lies at this *cakra*. Hence this, which is the support of all, is called *Mulādhāra*". The goddess *Mulādhārā* is thus the basic power of all manifestation, which works on the essence of volition, knowledge and action.

---

1. Beauty and bliss give charm to the centres and these flower forth in glee. So they are given the name 'lotuses' by some. The centres are actually called *cakras* as they move like wheels at the moment. Each *cakra* has a particular number of petals or the places where vibration is produced which is represented by the corresponding sanskrit alphabets called *Matṛka Cakra*.

2. पारावारज्ञानसारैकधारा ।

   Sahib Kaul's *Devinām*. IX.37.

3. Kundalini Yoga by Swami Sivananda Saraswati, Rishikesh p.48.

निराकारा **Nirākārā** **338**

The Formless transcendental Reality.

The Divine Mother, though in contact with *Avidyā*, is never agitated. She is untainted pure consciousness, the witness of the whole manifestation. She knows everything but nobody can know Her. She is therefore unperceivable to the ignorant. Her Eternal unity is perceived by the wise only. Even if she manifests herself in the objective universe, she is always of the subjective nature. "O Maitreyi! who can know the knower?" said Yajnavalkya to his wife Maitreyi when he was going to renounce the world.[1] This is the formless aspect of Divinity.[2]

वह्निकुण्डकृतालया **Vahnikuṇḍakṛtālayā** **339**

She who risides in the fire hole of *Mūlādhāra cakra*.

The Fire of *Kuṇḍalinī* lying dormant in *Mūlādhāra* blazes in *Svādhiṣthāna* by the compression of breath. The aspirant, seated comfrotably in lotus posture, contracting the anus, with mind fixed upon *kumbhaka*, forces the breath upwards. This opens the *Brahma Granthi* and awakens the main power which breaks through the *cakra* like a flash of fire.

Vahni also means three. This connotes that the *kundalinī* pierces through three holes[3] (*kundas* called *granthis*), called *Brahma Granthi* at *savādhiṣthāna*, *Viṣnu Granthi* at *anāhata* and *Rudra Granthi* near *sahasrāra*. These three holes or circles refer to three fires viz. the fire, the sun and the moon respectively. These are the developmental variations of *kundalinī* and is said to reside in these centres.

वायुकुण्डसुखासीना **Vayukuṇḍasukhāsīnā** **340**

Who is comfortably seated in the air hole of the heart.

The empty space in the heart chamber is just equal to one's own thumb. It is the place of *Puruṣa*,[4] the primordial energy. This

---

1. विज्ञातारमरे केन विजानीयात् *Brah. Up.* 2.4.14 P 4.5.15.
2. cf. Lali. Sah. 137.
3. This may also mean the three parts of the *Pancadaśī Mantra*.
4. अंगुष्ठमात्र: पुरुष: देहे सर्वस्य विष्ठित: *Śruti*.

makes the blood circulate throughout the body and keeps life going. When concentration ripens at this centre, *Viṣṇu Granthi* gets loosened at *Anāhata*. Feeling of the all pervasive nature of *Ātman* begins and with the bliss conferred by the Divine Mother, the *Yogi* feels calm and comfortable. *Kundalinī* or *cit śakti* is seated there comfortably balanced.

निराधारा **Nirādhārā**[1] **341**

She who requires no support.

Having raised the *kundalinī* fire and united with the *kundalinī* sun, both are together directed to the lunar orb. *Rudra Granthi* opens a new vista here. All the three fires[2] get united through the common essence of *Śiva* and *Śakti*. Ambrosia flows from this union. This fills the seventy two throusand *nādīs* and the *yogī* becomes satisfied. Thus being the true support of the universe the goddess herself requires no support.

Sūta Samhitā, while describing the genealogy of worship says that the worship called "*Nirādhārā* is the absorption of the understanding (*Manolaya*) in that kind of meditation (*Samvit*). In reality supreme (higher) intellect means nothing else, but the supreme *śakti*".[3] By their own experience of *Māheśvarī* as the self, the pure in intellect worship the Mother with much reverence. This worship leads to salvation.

निराश्रया **Nirāśrayā**[4] **342**

Without a prop or support.

The Divine Mother *Śakti* is the refuge of all. She depends upon

---

1. cf. *Lali. Sahas.* name 132; *Gay. Sahas.* name 507.
2. "May *Kundalinī*, whose movements are secret and who by the blaze of the fire, by the illumination of the sun and by the brightness of the moon causes the ambrosia to flow through the seventy two thousand channels, make us contented". *Śuka Samhitā*
3. निराधारा तु संविदि ॥१२॥
   या पूजा संविदि प्रोक्ता सा तु तस्यां मनोलयः ॥१३॥
   संविदेव परा शक्तिर्नेतरा परमार्थतः ।
   अतः संविदि . . . . ॥१४॥
   Śiva Māhātmya 1.5.
4. cf. *Lali. Sahas*. name 147.

none. It is said, "Where is the foundation of Her on whom the universe is founded".[1]

श्वासोच्छ्वासगतिः **Śvāsocchvāsagatih** **343**

Power of regulation of the inhaling and exhaling breath.

The internal and external organs of senses are governed by the vital breath (*Prāna*)[2] functioning in the body in five-fold manner. Thus the Divine Mother gives life to creatures which is evident through incoming and outgoing breaths.

When the two airs[3] flow in balance they absorb each other[4] and produce the light of divinity in the body, as an expression of Divine Mother's Grace. She as regulation of breath is the power that wades through the hard path of five elements[5] to attain the pure knowledge of self.

जीवा **Jīvā** **344**

The Life Power.

The Mother is called so because without Her sovereign power no part of the body can move nor even the vital airs (*Prāna*).

Śakti, when manifesting, divides itself into two polar aspects, static and dynamic. You cannot have the latter form, without at the same time, having it in the former form.[6] The Mother is, therefore,

1. cf. Brahd. up 2-4-14.
2. Other four are *Apāna*, *Samāna*, *Vyāna* and *Udhāna*.
3. *Prāna* is neither air nor any function of the organs because it is taught separately: न वायुक्रिये पृथगुपदेशात्

   Brahma Sutra II.iv.9.

   cf. *Prāna* indeed is a quadrant of Brahman, it shines and scatters heat with air as its light: 'प्राण एव ब्रह्मणश्चतुर्थः पादः स वायुना ज्योतिषा भाति च तपति च'। *Chd. Up.* III.xviii.4.
4. प्राणापानौ वहति च समौ यो मिथो ग्रासमक्तौ।
   देहस्थं तं सपदिपरमादित्यमाद्यं प्रपद्ये ।।

   Sāmbapancāśikā 2.
5. The quintuplicated elements (पंचीकृतपंचमहाभूत कार्यरूप जगत्).
6. "This scientific truth is illustrated in the figure *Kālī*, the Divine Mother moving as the kinetic *śakti* on the breast of *Sadāśiva* who is the static background of pure *chit* which is actionless, the *Gunamayī* Mother being all activity".

   Swami Sivananda Sarasvati 'Introduction' to Kundalini Yoga p.III.

the very life of the living manifestation.[1]

ग्राहिणी **Grāhinī** **345**

The power of seizing or obstructing.

The supreme *śakti* is one without a second. But she acts in two ways for peace and emancipation of all men and women. She displays her two powers, one called *Anugrāhika śakti* (seizing power) and the other *Nirodhikā śakti* (obstructing power), like a common mother who appreciates her children when pleased and becomes adverse to them when and if they go wrong.

Grāhinī also means the adverse fate. The goddess uses this power for awakening the slumbered souls.[2]

वह्निसंश्रया **Vahnisamśrayā** **346**

(Mother *Kundalinī*) whose resting place is the fire (of *Mulādhāra*).

Kundalinī gives power and energy to all the *cakras*. It lies dormant in every creature at *Mulādhāra Cakra*, wherefrom, on being awakened, it enters the middle path called *Brahma Nādi*[3], in the form of *Prāna* to unite with her lord is *sahasrāra*. The *yogī* enjoys natural Bliss.

As *vahni* also means three its residing places are in Fire, Sun and Moon.[4]

Also cf. शिवा शक्त्या युक्तो यदि भवति शक्तःप्रभवितुं
न चेदेवं देवो न खलु कुशलः स्पन्दितुमपि ।
Saundarya Lahari 1.

1. जीवतां जीवनं मतम्
Iśvara Pratyabhijnā I.1.4.
2. Read the three episodes of *Durgā Saptaśati*:
   i. *Mahākālī* and her encounter with the demons *Madhu* and *Kaitabha*.
   ii. Manifestation of *Mahālakśmi* from all the gods and her grim battles with ultimate victory over *Mahiṣāsura*.
   iii. *Mahāsarasvatī*, the patient and systematic way in which she and her *vibhutīs* vanquish the demons *Śumbha* and *Niśumbha*.
3. 'योजने ब्रह्मनाडिम्'
'*Suṣumnā Nādi* is the cause for uniting *Jīva* with *Paramātmā*'.
Sāmbapancāśikā 18.
4. For detail see name 339, second para of the commentary.

वह्नितन्तुसमुत्थाना **Vahnitantusamutthānā**[1] **347**

Who is the power springing up like a cord of fire.

Kundalinī or *Cit śakti*, the basic power working in the entire universe, is also working in the individual. The beauty of our working is proportionate to the amount of the awakening of *Kundalinī*. This energy, lying coiled (or half awake) at *Mulādhāra*, when awakened with regular yogic practices, springs up like a cord of fire, and moves with a shriek through *suṣumnā* or *Brahmanādi* up to *Sahasrāra Padma*, also called *Devī-sthāna* (by *śāktas*) to unite with her lord. She is bright like the thousand suns.

षड्रसास्वादलोलुपा **Ṣadrasāsvādalolupā** **348**

She who is very eager for tasting the six flavours collectively.

The *rasas* very well known in Indian poetry are eight. Sometimes one more i.e. *śānta rasa* is added to these. But in the spiritual world *rasa* means 'a feeling of love, affection'. This involves the six kinds of bliss experienced by *Yogis*. *Abhinavagupta* explained these as: *Nijānanda*. *Nirānanda*, *Brahmānanda*, *Mahānanda*, *Cidānanda* and *Jagadānanda*.[2] The Divine Mother is always desirous of being in the six stages of bliss simultaneously. *Yogīs* also are desirous of tasting these stages of bliss which is a particular state of supreme consciousness.

That particular state beyond the six stages of advancement towards the supreme is revealed to an earnest *yogī* at the equinoctial point of *Devayāna* and *Pitriyāna* each of which consist of cold, spring, summer seasons and rains, autumn and winter seasons respectively. That is a rare time of bliss called *viṣuvatkāla*[3] and *Abhijitkāla*.

---

1. Alternate reading MSS-1,2; PE-3,4,5,6,8,10,11; वल्लीतन्तुसमुत्थाना।
2. *Tantrāloka* V.44-51.
   i. *Nijānanda*, the state of concentration at the centre.
   ii. *Nirānanda*, the state of giddiness.
   iii. *Brahmānanda*, the state of equilibrium.
   iv. *Mahānanda*, state of *Turya*, the fourth.
   v. *Cidānanda*, *Prāna* forcing from bottom to skull (or body to universe).
   vi. *Jagadānanda*, *Krama Mudrā* of *Yogī* when he, filled with universal love, opens and closes his eyes continuously.
3. या पन्थानं दिशति शिशिराद्युत्तरं देवयानं
   या वा कृष्णं पितृपथमथो दक्षिणं प्रावृडाद्यम्।

Astrologers keep waiting for six months to ascertain this time, *viṣuvat* and usually fail in catching it. But an earnest devotee, *bhakta*, has not to wait for it, as it comes to him by itself, a secret of Divine Grace of *Parā Samvit*. This state in *yogic* terms is called the Middle Path where no action is possible. That state of bliss is beyond *Prakṛti* and *Puruṣa*.

तपस्विनी **Tapasvinī** 349

The Female Ascetic.

Pārvati, as *Kālidās*[1] says, exposed herself to inclemencies of weather and subjected herself to severe hardships for obtaining Lord *Śiva* as her spouse. Her asceticism brought about her union with the lord of her desire.

It is the determined effort that makes self-realization possible. The more the intensity of love the nearer draws the realization. This is depicted by the Divine Mother as *Tapasvinī*.

तपः सिद्धिः **Tapāh Siddhih** 350

The Final Beatitude of Penance.

When penance is done with right resolve and sincerity it carries its glory along. The subject glows with virtue and grace. On accomplishment it is absolute bliss. This is well illustrated with the penance undertaken by *Pārvati* for wooing *Śiva* :

i. Even while lean she was splendid.

ii. Even when she was fasting she was satiated, and

ताभ्यामन्या विषुवदभिजिन्मध्यमा कृत्यशून्या
धन्या काचित्प्रकृति पुरुषावन्तरा मेऽस्तु वृत्ति ।।
विषुं व्याप्तिर्महतीति विषुवत्, अभिजयति द्वैतप्रशमनात्सर्वोत्कर्षेण वर्तते
इत्यभिजित् यथास्मद्गुरुभिरनुबोधितम् । *Sāmbapancāśikā* 49.

Also refer *ibid*, verses 26,27. षड्मास्वादलोल ग्रमामान्यानन्दास्वादनलम्पट इति ।

cf. Viṣn. Pur.·II/2/73-81.

1. The theme of *Kumārasambhava* relates to the birth of the war-god *Kumāra* in order to kill the demon *Tāraka* who was a constant pest to the gods. This could only be possible by bringing about the union of *Pārvati* with *Śiva* who had imposed on himself the vow of penance. (Reference to canto V especially to verses 26-29).

iii. When *Śiva*, in the disguise of a *Brahmacāri*, revealed Himself to Her, she saw and trembled:
'One foot uplifted, shall she turn away?
Unmoved the other, shall the maiden stay.'[1]
This is the divine wonder of penance.

तापसी **Tāpasī** **351**

The True Ascetic.

Discrimination and dispassion are the two great qualities of an ascetic. Mother *Pārvati* displayed both these essentials of spirituality while courting *Śiva*. True discrimination persuaded her to undertake the stern penance, about which *Kālidāsa* says:

'Of all stern penance it is called the chief
To nourish life upon the fallen leaf
But even this the ascetic maiden spurned.
APARNĀ — Lady of the unbroken fast have sages called her, saints who know the past'.[2]

The Mother displayed the true ascetic. She was not disturbed in her love for *Śiva* even by the pairs of opposites. Mother as such grants success in a *sādhaka's* penance.

तपः प्रिया **Tapāhpriyā** **352**

Familiar with Penance.

One who is familiar with a thing, loves it and can attain it with ease. Therefore the grace of *Parā Śakti* is the utmost surity of self-realization which is the aim of life.

Pārvati was familiar with modes and methods of penance and she attained her desired object *Śiva*.[3]

तपोनिष्ठा **Taponiṣthā** **353**

Established in Penance.

Even though the goddess has no desired object yet she displays

---

1. शैलाऽधिराजतनया च ययौ न तस्थौ *Kuṃ. Sam.* V.85.
2. स्वयं विशीर्ण-द्रुम-पर्ण-वृत्तिता परा हि काष्टा तपसस्तया पुनः।
तदप्यपाऽऽकीर्णमतः प्रियंवदा वदन्त्यपर्णेति च तां पुराविदः॥ *Kum. Sam.* V.28.
3. Ref. *Kumārasambhava* of *Kālidāsa*, Canto V.

faith in penance to make the desired deity easy of approach. She grants the fruit of penance whether it is desired or undesired by Her devotees.[1]

तपोयुक्ता **Tapoyuktā** **354**

Adept in Penance.

This is an emblematical expression of the purpose. The goddess thus depicts Her power of defying death with Her unique knack of ascending the ladder of emancipation.

She is the spirit of penance at every step of progress for any person.

तपसः सिद्धिदायिनी **Tapasahsiddhidāyinī** **355**

She grants accomplishment in Penance.

Different aspirants have different modes of undertaking penance for emancipation. The Divine Mother endows all with their individual means, which lead them to accomplishment.

सप्तधातुमयी मूर्तिः **Saptadhātumayī Mūrtih** **356**

Having taken form in the seven constituent elements[2] of the body.

When the Supreme Goddess takes form, Divinity becomes easy of comprehension. She is otherwise beyond reason and language. In Her manifestation it becomes easier to make a count of Her names and forms.[3] Therefore the seven elements are the necessary constituents of a body, in which it is possible to refine the intellect to the point of realization of self, the super-conscious state.

सप्तधात्वन्तराश्रया **Saptadhātvantarāśrayā** **357**

Thou art verily the support of the seven elemental constitution.

The seven elements act unitedly in a body when it is upheld by

---

1. cf. Commentary of name 351.
2. Chyle, blood, flesh, fat, bone, narrow and semen are the seven elements which constitute a body.
3. यद्वा विकासमुपयासि यदा तदानीं
   त्वन्नामरूपगणनाः सुकरी भवन्ति ॥

   Panc. IV.22.

Prāna, which tethers the mind.[1] But *Prāna* is endowed with power, which is placed in it.[2] Therefore the power of the goddess is the power of *Prāna*[3]. Hence she is the true support of the form she takes.

देहपुष्टिः **Dehapuṣtih** **358**

The nourishment of the body.

Being the basic cause or the first throb towards manifestation the Divine Mother nourishes it to the grossest form i.e. the body. She pervades and permeates every *tattva* (category) from *Śiva* to *Pṛthvi*.

मनस्तुष्टिः **Manastuṣtih** **359**

Gratification of the mind.

Satisfaction of mind is possible when it develops indifference to everything except what it has found repose in. This subtle gratification, the Divine Mother, endows a purified mind at her sweet will.

अन्नपुष्टिः **Annapuṣtih** **360**

The power of nourishment in food.

It is evident that beings thrive on food.[4] The power as goddess exists in food,[5] that takes the shape of a body. The body is a modification of the food eaten and is subject to growth and decay day by day. But the power of nourishment in food is always present. Therefore Mother *Śakti* is seated in food. She is the satisfaction in food.

---

1. प्राणबन्धनं हि सोम्य मनः। — *Chhd. Up.* VI.viii.2.
2. 'प्राणो वै बलं तत्प्राणे प्रतिष्ठितम्' — *Brahd. Up.* V.14.4.
3. i. प्राणस्य प्राणः — *Brahd. Up.* IV.iv.18.
   ii. अत एव प्राणः — *Brahma Sutra* II.i.23.
4. अन्नाद्भवन्तिभूतानि — *Bhag. Gītā* III.14.
5. प्रतिष्ठितोऽन्ने — *Mund. Up.* II.ii.7.

बलोद्धता **Baloddhatā** **361**

i. Shining with power.
ii. Full with desire.
i. The Divine Mother is the basic power that throbs through every action in the universe.[1] In the *Devī Bhāgvata*, the *Devī* Herself proclaims 'I am all this universe. No other element, separate from me, exists'.[2] In every action, therefore, it is Her power that shines or takes form.
ii. *Śakti* begins with the first throb of manifestation. She is, in reality, the fulfilment of all desires. She is *icchā śakti*, the embodiment of desire to manifest. On being asked by the *Devas* as to who she was, the Goddess said, "I am the Supreme Brahman. All this universe is spirit and matter. What appears as well as what does not exist, has sprung from me".[3]

ओषधि: **Oṣadhih**[4] **362**

The all-healing medicinal herb.

The Divine Mother is like the all healing medicinal herb. Her power of grace works in all fields of life. One who is overwhelmed with Her grace understands all pleasures of worldly enjoyments as mere pains. Therefore, mere contemplation on the Mother relieves one of all kinds of pain.

There are certain medicinal plants, jewels and incantations by the use of which, a *samādhi* state. is brought about.[5] They may be meant for *yogīs* with average intellect. "Indeed it is the sacred and effective incantation (jewel or herb) of yoga which subsides the poison-spreading cholera of birth and death", advised *Vasiṣtha* to *Rāma*.[6] The Mother's grace alone is the healing balm.

---

1. चिति: स्वतन्त्रा विश्व सिद्धिहेतु: *Pratyabhijnāhṛdaya* 1.
2. सर्वं खल्विदमेवाहं नान्यदस्ति सनातनम्।
3. साऽब्रवीत् — अहं ब्रह्मस्वरूपिणी। मत्त: प्रकृतिपुरुषात्मकं जगत्। शून्यं चाशून्यं च॥ *Devyātharva Śīrṣa* 2.
4. Also written as *aosadhih* (औषधि:)
5. अचिन्त्यो हि मणिमन्त्रौषधीनां प्रभाव: *Ratnāvali* 2.
6. दु:सहा राम संसारविषवेगविषूचिका।
योगगारुडमन्त्रेण पावनेनोपशाम्यति॥ *Yoga Vasiṣ.*

वैद्यमाता **Vaidyamātā** **363**

The Mother praised by the Vedas.

The Vedas are the first revelations of spirituality. *Umā* is praised as the Divine and eternal power. When she appeared before the quarrelling gods who over-estimated their individual powers, they vainly tried to win her over. But they all failed. *Umā* revealed to Indra, the chief of gods, that she was the power of Brahman,[1] the Mother of the Vedas.

Vaidya also means 'relating to medicine'. Here the Mother may be understood to be the healing touch in all the medicines.

द्रव्यशक्तिः **Dravyaśaktih** **364**

Power of attaining the suitable object.

Goddess is the elementary substance for developing concentration on the True self and also attaining That.

प्रभाविनी **Prabhāvinī**[2] **365**

Who is the operative cause as Mother.

The overwhelming effulgence of the Mother is so loving that it washes off all other impressions from the mind and makes it void (pure) to receive the spiritual splendour of beauty and bliss.

वैद्या **Vaidyā** **366**

i. The one who is the spiritual message of the Vedas.
ii. Or The one relating to the healing power in the practice of medicine.

i. *Parā Śakti* is all knowledge. She resides as consciousness in the hearts of all. The faculty of understanding comes from consciousness. The purposeless retention in memory and the aimless fostering of unwanted knowledge, are done away with when there is proximity of consciousness. Nature expresses the glory of that Supreme Power in its own way in

---

1. मा ब्रह्मेति होवाच ... ... ।
Kena. Up. IV.1.
Note: For details read this small Upaniṣad completely.
2. Alternate reading in MS-2 and PE-5 and footnote of PE-7 is *Prabhāvatī* (प्रभावती), Full of splendour.

everything. Thus, through the transitory things around (in the objective world) permanency of the supreme is posited. Anything and everything bears testimony to Beauty and Bliss of the Supreme Power, wherefrom the Vedas emanate. The spiritual message of the Vedas is to go beyond the three Gunas.[1] *Devī* herself says, 'I am Vedas and I am not-Vedas![2] She is beyond everything and the sovereign authority expressed in the Vedas. That Divinity in Lord *Krishna* expresses the same in the *Bhagvad Gītā*: 'I am seated in the heart of all, from Me are memory, knowledge, as well as their loss, I am verily that which has to be known by all the Vedas; I am indeed the author of the Vedanta as well as the knower of the Vedas".[3]

ii. *Parā Śakti* is the healing balm of all ills of the world, which is rooted in the cycle of birth and death. Her grace delivers one from this chronic disease and confers perennial bliss.[4]

वैद्यचिकित्सा — Vaidyacikitsā — 367

One who removes the fever of doubt.

Doubt is the greatest hurdle in understanding the Truth. It is a condition of acute impurity and so a cause of destruction.[5] When the conscience becomes clear, there is no place for doubt. The goddess alone can bestow this grace. Realization of Truth removes all doubts.[6]

सुपथ्या — Supathyā — 368

The one who is wholesome.

The goddess is always beneficial to divine as well as to anti-divine forces. In whose mind she makes her seat she liberates him from all kinds of pain of the world even without any condition.

---

1. *Gunas* (qualities) represent the three vedas—*Ṛk*, *Yajus* and *Sāma*.
2. वेदोऽहमवेदोहम् — *Devy. Śivṣa* 4.
3. मर्वस्य चाहं हृदि सन्निविष्टो, मत्तः स्मृतिर्ज्ञानमपोहनं च ।
   वेदैश्च सर्वैरहमेव वेद्यो, वेदान्तकृद्वेदविदेव चाहम् ।। — XV.15.
4. दर्दमन्दे इश्क रा दारुं बजुज़ दीदार नेस्त । — (A Persian saying).
5. संशयात्मा विनश्यति
6. अंत ऊर्ध्वं न संशयः — *Bhag. Gītā* 12.8.

रोगनाशिनी **Roganāśinī** **369**

One who heals up the disease.

The great disease is the attachment to worldly (material and mental) enjoyments. This disease gets dissolved on one's becoming established in the Supreme Self following meditation, concentration and devotion. The Mother as such is sung and praised for a sure release from the pains, which she alone is able to do.

मृगया **Mṛgayā** **370**

By whose grace one searches for a thing[1] of Eternal Beauty.

Parāśakti is not anything separate from *Para-Śiva* (the Supreme). She is described separately as the first step towards the realization of *Para Śiva*.

Therefore, 'when in one, who enters the state of *śakti*, there ensures the feeling of non-distinction, then one acquires the state of *Śiva*, for here in the *Āgamas*, *Śakti* is said to be the door of entrance into the supreme'.[2] By Her grace alone one begins to search after Truth.

मृगमांसादा **Mṛgamāṁsādā** **371**

One who consumes the venison of sense enjoyments.

The cognitive senses under the influence of the mind are always restless, quite as the deer in a forest is. Just as it is the lion (or lioness) who can chase, kill and eat the flesh of the restless deer so is the power of the Divine Mother whose grace alone can consume the restless senses and direct these to spiritual repose. The esoteric meaning of '*Śakti* worshipped through *Panca Makār's* can well be understood with this simile'. The goddess is mighty like the tigress who kills the deer (the senses) roaming restlessly in the forest of the mind. She takes their meat i.e. enjoys the sublime bliss by sublimating the energy to the sexless self.

---

1. 'मृगं यात्यनया' as the root conveys.
2. शक्त्यवस्था प्रविष्टस्य निर्विभागेन भावना।
   तदासौ शिवरूपी स्यात् शैवी मुखमिहोच्यते ।।

   Vijnāna Bhairava 20.

मृगत्वक् **Mṛgatvak** 372

The lustre of the deer skin.

A deer skin is considered to be a pure and sacred thing used by an aspirant during the spiritual practices he has to undergo. Its use an an *āsana* or *vasana* [1] saves his spiritual radiance from being absorbed by the magnetic attraction (or gravitational pull) of the earth. It preserves the wonderful lustre that one acquires on being initiated. This lustre of Divine Mother saves a *sādhaka* from many hurdles on the spiritual path.

मृगलोचना **Mṛgalocanā** 373

The deity sought inwardly.

A fawn-eyed woman keeps the lustre of her beauty due to her restless and inward drawn eyes. Similarly the Divine *Śakti* manifesting in multifarious ways keeps Her Supreme splendour inwards.

Mṛgalocanā also means a woman with bewitching eyes. This connotes that the modifications of the senses right upto the mind, wholly fickle as they are, become firm and steady in knowledge on attaining the Grace of Divine Mother, as expressed by Utpaladeva.[2]

वागुरा **Vāgurā** 374

Who is, without any taint, bound in the meshes of manifestation.

Śakti in her manifestation assumes forms which are bound by a chain of circumstances such as time, place etc. and then dissolves all that into Herself, as are the rivers intimately united with the sea. The dexterity of the Divine Mother is evident when we understand that She, in Her Supreme Self, is quite free and traceless while there are dimensions in her total being which lie in the multiplicity of creatures, bound by their own little will.

Mahādevī declares: "I am Brahman. I am the source of *Prakṛti* and *Puruṣa*, all being and non-being".[3]

The Upaniṣad says, "Just as a spider takes out the web cord from its womb and then swallows it up again, so does the Imperish-

---

1. Special seat or clothing used for spiritual practice.
2. आमनोक्षवलयस्य वृत्तयो० See note 2, Name 325.
Śivas.
3. अहं ब्रह्मस्वरूपिणी। मत्तः प्रकृतिपुरुषात्मकं जगत्। शून्यं चाशून्यं च।
Devyā. Śīrṣa 2.

able Divinity give birth to the universe and again dissolve it into itself".[1]

Śaṅkara Bhagvatpāda prays to Lord *Viṣṇu* in the same tune: "Although in fact there is no difference between me and you, Lord, I belong to you and not you to me, even as the waves belong to the sea but the sea is not the waves".[2]

बन्धरूपा **Bandharūpā** 375

Confined to the world.

'The Divine Self[3] wished, "Let me be many, let me be born". After undertaking a deliberation, all this that exists, was created, That (*Brahman*) having created entered into that very thing. And having entered there it became the form and the formless'.[4] Its forms and names are impermanent and illusory; but the substance in itself is indestructible.

The Goddess although appears confined to the world, is yet free and real in Her perennial glory, which is beyond the taint of worldliness.

वधरूपा **Vadharūpā** 376

The divine violence rushing to shatter every limit and obstacle.

The universal Mother in the form of *Kālī* is the warrior of the worlds. She never shrinks from the battle as She is severe to all that is obstinately ignorant and obscure. All her divinity leaps out in a splendour of tempestuous action. Her wrath is as intense as her love. Terrible is the Mother's face to the *Asura*. Again, by bestowing knowledge of the True self the Mother in Her *Kālīrūpa*

---

1. यर्थोर्णनाभिः सृजते गृह्णते च . . . तथा क्षरात्सम्भवतीह विश्वम् ।।
Muad. Up. I.1.7.
Also see *Bhag. Gītā* IX.7-8.
2. सत्यपि भेदापाये नाथ तवाहं न मामकीनस्त्वम् ।
सामुद्रों हि तरङ्गः क्वचन समुद्रो न तारङ्गः ।। *Ṣaṭpadī* 3.
3. The Divine Self (or *Brahman*) is the Divine Mother, as these are not two entities.
4. सोऽकामयत । बहुस्यां प्रजायेयेति । स तपोऽतप्यत् । स तपस्तप्त्वा ।
इदँ सर्वमसृजत । यदिदं किंच । तत्सृष्ट्वा । तदेवानुप्राविष्यत् ।
तदनुप्रविश्य । सच्च त्यच्चाभवत् । *Taitt. Up.* II.vi.1.

easily makes an earnest aspirant lose his body consciousness and ushers him to the Supreme ecstasy. Wisdom is the grace of Mother's force to kill the body consciousness.

वधोद्धता **Vadhoddhatā** **377**

Shining with the power of violence.

Not wisdom but force and strength are the Mother's peculiar power to shatter every limitation that persists. She is there for immediate effective process against treachery, falsehood and malignity.

Ātmā, the self cannot be killed but it is the body that is killed without any effort.[1] Since *Kālī* is the power of time, She alone can kill the limitation created by it.

बन्दी **Bandī**[2] **378**

Put in bondage.

There is nothing that can bind the Divine Mother. Only the earnest devotion can confine Her to the vibrant heart of the devotee.[3] It is an attempt to fathom the fathomless entity to afford a passage for merging into the mighty universal oneness.

वन्दिस्तुताकारा **Vandistutākārā** **379**

Whose form is eulogized by the panegyrist.[4]

Just as bards are adept in singing the praise of their patrons so is a devotee able to offer hymnal songs to the Divine Entity, while *Bṛhaspati*, the highly learned preceptor of the gods finds no words to praise Her.

---

1. Body gets killed by its own *Prārabdha*.
2. *Bandī* is written as *Vandī* also, as *Ba* and *Va* carry similar meaning in Sanskrit Grammar (बवयोरैक्यम्).
3. *Sūrdās*, the blind poet devotee said to boy *Krishna* when He jerked his hand that had been extended to the former for helping him to reach *Brindāban* :—

   हस्तादुत्क्षिप्य यातोऽसि बलात् कृष्ण किमद्भुतं ।
   हृदयाद्यदि निर्यासि पौरुषं गणयामि ते ।।
4. The panegyrist refers to the earnest devotee of the deity.

कारावन्धविमोचनी **Kārābandhavimocanī** [1] **380**

The one who grants release from the shackles of imprisonment.

By the flood of Her own bliss the indescribable divine beatific glory of *Parāśakti* gives release to the soul, panting in the prison cell of *saṁsāra*. Only Her constant rememberance may bring grace.[2]

शृङ्खला **Śṛṅkhalā** **381**

The self dependent *samvit* forming organs for being chained.

"In her deep and great love for children She (Mother *Parā Śakti*) has consented to put on herself the cloak of this obscurity, condescended to bear the attacks and torturing influences of the powers of Darkness and Falsehood, borne to pass through the portals of the birth that is a death, taken upon herself the pangs and sorrows and sufferings of the creation since it seemed that this alone could be lifted to the Light and joy and Truth and eternal life".[3]

खलहा **Khalahā** **382**

Victory over the wicked.

The Mother is compassionate even towards the wicked or the mischievous. Those whose wickedness is not healed up even with incantations, medicines etc. become peaceful when the Goddess showers grace and they too begin to praise Her glory.

The Goddess became *Kauśikī Durgā* to vanquish *Mahiśāsura*.[4]

विद्युत् **Vidyut** **383**

The lightning-blaze.

The power of *Parā śakti Kundalinī* expresses itself in a flash like that of submarine fire, when spiritual practice of a *sādhaka* ripens. Goddess graces an aware soul with her splendid glow.

---

1. Instead of *Kārā* there is the reading *gāra* in PE.-4, 8.
2. c.f. कारागृहे निगडबन्धनपीडितस्य
   त्वत्संस्मृतौ झटिति मे निगडास्त्रुटन्तु ।। *Panc*. II.24.
3. The Mother by Sri Aurobindo p.49.
4. Durgā Saptaśati II episode.

Utpala says:— O Lord! thy vision comes to me off and on like a flash of lightning, steeped in immortal bliss."[1]

दृढबन्धविमोचनी **Dṛdhabandhavimocanī** **384**

Who unshackles the strong bonds (simply by eulogizing).

The bonds of *samsāra* cannot be torn off with missiles and arms and by none except by the grace of *Parā Devī*. She alone is to be meditated upon.

By the grace of awakened *Kundalini* all the three knots in Her path (*Brahma*, *Viṣṇu* and *Rudra Granthī*s) get loosened, through devotion to Divine Deity.

अम्बिका **Ambikā** **385**

The pre-eminent power of affection that is breaking forth.

Ambikā[2] is a diminutive term of *Ambā*, the Mother of the three *Gunas*. She is the aggregate of the three powers of will, knowledge and action. She is named *Tripurasundarī*, the mother of every being. It is consciousness at the stage of self deliberation. "Self consciousness is the very self of sentience. It is the *Parā Vāk* which shines independently".[3] Reaching this stage of deliberation a *yogī* is free from the six kinds of pain, the *urmis*.[4]

Ambikā is another name of Pārvatī.[5]

अम्बालिका **Ambālikā**[6] **386**

The Mother, having the universe for her body.

---

1. नाथ विद्युदिव भाति विभा ते, या कदाचन ममामृतदिग्धा। *Śivas* IV-8.
   Also c.f. Names 601 and 602.
2. *Ambikā*, being a diminutive term and an endearing term of *Ambā*, is more clearly understood to be *Bālā-Tripurasundarī*, which means the Divine unity about to break forth. It is the stage of evolution just before manifestation. Also see Lali-Sahas. 295. *Bālā Devī* is a famous *Śakti Peetha* in Kashmir near Khrew.
3. चितिः प्रत्यवमर्शात्मा परा वाक् स्वरसोदिता। *Īś. Praty.* 1.5.13.
4. See name 401 Note. 2.
5. Agni Purāna. Chap. 12.
6. In MS-2 and PE-4 the alternate reading is *Bālikā*. Widely used and appropriate term is *Ambālikā*.
   See also name 459 (*Bālā*).

This is an etymological (*sthula*) degree of power. Words apply to this form only. It is the form of *Lalitā*, all that delights the mind, unfoldment, brilliance, sweetness, energy, fascinating beauty etc.

अम्बा **Ambā**[1] **387**

The female personification of Divine Energy.[2]

This may be known as the *Mūla Prakṛtī* of *Sāṅkhya*. This is 'that immortal light of all lights which the gods meditate upon as longevity. This self effulgent power appears shining multifariously. This is the lustre of all that shines viz. the Sun, the Moon, the Stars and the flashes of lightning.[3] *Ambā* is the basic energy in everything—animate or inanimate. She shining, all these shine.

स्वक्षा **Svakṣā** **388**

The Protector.

Even in this world of difficulties, it is the Mother in Supreme self that protects an aspirant from the vagaries of fate and reveals the true self immediately.[4] She who destroys the little 'I'.

साधुजनार्चिता **Sadhujanārcitā** **389**

One whom the saintly persons worship.

The Supreme Mother bestows bliss upon persons who approach Her with clean and sincere heart. They become sweet and full of beatitude. Saintly persons forgetting all enjoyments and sorrows of the world dedicate their lives to worshipping and meditating upon the eternal splendour of the Divine Mother.[5]

---

1. Literal meaning is 'Mother'. Lali Sahas 985.
2. परं शाक्तं तेजः ।
3. i. न तत्र सूर्यो भाति न चन्द्रतारकं नेमा विद्युतो भान्ति कुतोऽयमग्नि ।
   तमेव भान्तमनुभाति सर्वं तस्य भासा सर्वमिदं विभाति ॥
   Kath. Up. II.ii.15.
   ii. न तद्भासयते सूर्यो न शशाङ्को न पावकः । *Bhag. Gītā* XV.6.
   iii. येन सूर्यस्तपति तेजसेद्धः । *Upaniṣad.*
4. दुर्घटेऽप्यस्मिन्भुवि रक्षाकारिणी स्वरूपोपलब्धिहेतुत्वात् ।
5. यदिच्छन्तो ब्रह्मचर्यं चरन्ति । *Bh.G.*VIII–II.

कौलिकी **Kaulikī** **390**

The reciprocal harmony of *Śiva* and *Śakti*.

Like the two sides of a coin, *Śiva* and *Śakti* in equipoise form the basis of the universe. The one is transcendent and the other immanent, the one is internal, beyond any grasp and the other is external, within conceptual and physical reach. Their reciprocal harmony is the essence of their being.

Kulā is *śakti*, the abode and *Akula* is *Śiva*, the pure ultimate Truth beyond conception.[1] The equipoise of *Kula* and *Akula* is the essence of being. That is *Parā Śakti* known as *Kaulikī*, by whose grace *Śiva* is revealed.[2]

कुलविद्या **Kulavidyā** **391**

Who embodies all that is good for maintaining the right tradition.

It is the Mother *Śakti* who protects the technique and doctrines of the *Kula* worship from ineligible persons. She hides Herself from being revealed fully to those whose intellect is not yet developed.[3]

Kula Vidyā favours generally with the intensity in spiritual practice. *Śākta* tradition moves on through its *sampradāya* only.

सुकुला **Sukulā** **392**

Goddess *Śakti* living in Her beautiful abode that is easy of approach.

The *Akula Śiva* is made perceptible by His own power called *Kula*. As *Śakti* is the forepart of *Śiva*,[4] *Kula* is the power of recognizing or realizing Him.

---

1. कुलं शक्तिरिति प्रोक्तमकुलं शिव उच्यते। Tantra.
   c.f. also (i) द्वे वाव ब्रह्मणो रूपे मूर्तश्चामूर्तमेव च। *Brah. Up.* II.3.1.
   ii. द्वे रूपे ब्रह्मणस्तस्य मूर्तश्चामूर्तमेव च
   क्षराक्षरस्वरूपे ते सर्वभूतेश्ववस्थिते। *Maitr. up.* V-3.
   अक्षरं ब्रह्मकूटस्थं क्षरं सर्वमिदं जगत्। *Visnu Purana* I-22-55.
2. अकुलस्यास्य देवस्य कुलप्रथनशालिनी।
   कौलिकी सा परा शक्तिरवियुक्तो यया प्रभुः। *Tantrāloka* III.67
3. Those *yogīs* who are still involved in one or two of the gross, subtle and subtler impurities viz. *Kārma*, *Māyīya* and *Ānava Malas*.
4. 'शैवी मुखमिहोच्यते' *Vij. Bh.* 20.

कुलपूजिता Kulapūjitā 393

Worshipped by those adept in *Kula*, the *śakti sādhanā*.

There is a peculiar system of religious teaching in *Śakti* worship. It holds traditional handing down of instruction, called *Sampradāya*. *Kundalinī* has to be awakened and redirected to rise higher through the *cakras*, finally reaching the highest stage of Divinity in the *sahasrāra*, according to *śakti* tradition.

In gross form *Śiva-Śakti* worship is primarily the *Kaula* worship. *Śiva* is *Akula*, transcendence and *Śakti* is *Kula*, immanence. Realization of the Supreme is thus called *Kulapujitā Devī*.

It may not be out of place to mention here that the seeds of *Kaula Mārga* can be traced in the Upaniṣads.[1] But a word of caution is to be heeded, "Just as one guards one's wealth from thieves so should one guard the *Kaulic* religion from the laymen (*paśus*)".[2]

कालचक्रभ्रमा Kālacakrabhramā 394

Who revolves the circle of Time.

It is the Supreme Power that makes the sun revolve in regular movements, to keep the universe going on. The sun moves in five kinds of circles, making first day and night, and from these, by diminutive quotient, are scaled days for *Brahmā*, the *Devas*, the *Pitṛs* and the humans.[3] Thus the division of time caused by the primordial power makes the universe, along with the planets, move on.

---

1. See *Brahd. Up.* (Gita Press) 6.2.13 (p.1299).
   ibid. 6.4.2 to 22 (p.1336 to 1358).
   Also see *Chhd. Up.* (Gita Press) 5.8.1,2 (p.493-94).
2. यथा रक्षति चौरेभ्यो धनधान्यादिकं प्रिये ।
   कुलधर्मं तथा देवि पशुभ्यः परिरक्षयेत् ।।
   Kula. Tantra 11.82.
3. c.f.(i)
   कृत्वा नक्तंदिनमिव जगद्बीजमाव्यक्तिकं य-
   त्तत्रैवान्तर्दिनकर तथा ब्राह्ममन्यत्ततोऽल्पम् ।
   दैवं पित्र्यं क्रमपरिगतं मानुषं चाल्पमऽल्पं
   कुर्वन्कुर्वन्कलयमि जगत्पञ्चधावर्तनाभिः ।।
   Sāmbapancāśikā 28.

   Here reference is to *cit sūrya*, the illuminating supreme consciousness
   (ii). येन सूर्यस्तपति तेजसेद्धः । *Up.*

भ्रान्ता **Bhrāntā** **395**

The embodiment of illusion.

Even inseparable from *Śiva*, the true entity, the power, *Śakti* appears as *Jīva* on forgetting its all pervading Supreme nature. This happens as if by illusion. The *Jīva* confirms the body to be the *Ātman*. This 'confirmed power' in his mind comes from the Divine Deity as a mark of disfavour to the atheist.

विभ्रमा **Vibhramā** **396**

That dispels birth and rebirth.

To favour an earnest devotee and deliver him from the wheel of birth and death, the Goddess grants refinement of intellect and guides him to the true knowledge of self. That gives eternal peace and perennial joy. Unless one is favoured with this joy one is led to false discussions only and the circle continues.[1]

भ्रमनाशिनी **Bhramanāśinī** **397**

She who destroys illusion.

When the Supreme Deity is kind Her compassion dispels all kinds of darkness (ignorance) even while one is wading through the obscuring power, *Māyā*. Intellect gets refined and the truth stands revealed. Divinity is the destroyer of delusion.

वात्याली **Vātyālī** **398**

The one who is the juggler's illusion in a whirlwind.

Supreme Mother is described as the wheel of time ever moving and ever changing like a whirlwind. She appears in different designs, like an actress, in the universe but Her imperceptible power pervades everywhere.[2]

मेघमाला **Meghamālā** **399**

The streak of clouds.

The Divine Mother's grace may rise from anywhere or may get

---

1. तावत् विकल्पजटिला: कुटिल प्रकारास्तर्कग्रहाममयिनां प्रलयं न यान्ति ।। *Panc*. 27.
2. एका सती भगवती परमार्थतोऽपि, संदृश्यसे बहुविधा ननु नर्तकीव । *Panc*. IV-18.

absorbed at any moment. This may depend on the degree of awareness in an aspirant. It acts like a streak of lightning in the clouds.

सुवृष्टिः **Suvṛṣṭih** **400**

The continuous shower of universal entity.

When the *Kundalinī* awakes it rises straight like the lightning to the *sahasrāra* where union of *śakti* and *śiva* takes place. Then a continuous shower of ambrosia from the transcendental moon (located in the centre of *sahasrāra*) rains in the *yogī's* body. His mental process gets transformed and he recognizes the universal entity, forgetting any attachment to his body. This is realization of the Supreme Self-just a flash of That.

सस्यवर्द्धिनी **Sasyavardhinī** **401**

Who is there to vouchsafe the path of truth to mortals.

There is no gain in this impermanent human world. "Man, like corn, decays and dies; and after dying again reappears (is born) like corn".[1] Living truth after understanding it well, is the only way to get rid of the wheel of birth and death and attain permanent peace in the realization of Supreme universal self. Human effort is not enough to attain that. Divine Mother, with Her unbounded power, grants, out of her sweet will, that emancipation and freedom from the pains[2] of this world.

The Mother sprouts the seed into bud, then grows it into leaves and fruit, and again preserves the seed in Herself.

अकारा **Akārā** **402**

Who is of the form of (sound) 'a' in the alphabet.

Manifestation appears with essential relation of the word and its object, *vācaka* and *vācya* or *Nāma* and *Rūpa*. All activity, in the universe, is carried on through words formed from *Mātrikā cakra*, the alphabetical letters or lettered sounds, in relation to their objects.

---

1. मस्यमिव मर्त्य पच्यते सस्यमिवाजायते पुनः ।

Kath. Up. I.i.6.

2. Six pains are: क्षुत्पिपासौ, रागद्वेषौ, सुखदुःखेति, षडूर्मयः ।

It is important for a spiritual aspirant to understand the mystery of *Mātrikācakra*.[1]

'a' is the first letter in *Mātrikācakra*, the theory of Sanskrit alphabet. It represents *cit śakti*, the nature[2] of *Śiva*, who is one with and not separated from it. This state is called *Anuttara cit*.[3] 'a' is therefore, the inner controller residing in all letters of the alphabet.[4] It represents *cit śakti* as one with *Śiva*, who creates this universe in His own self as reflection of His sweet will.

इकारा **Ikārā** **403**

Who is of the form of vowel 'i' in the alphabet.

After *cit śakti* (a) comes *ānanda śakti*, which is represented by the letter 'ā'. The third letter 'i' represents *icchā śakti*, the energy of will.[5] It is undisturbed *icchā śaktī*,[6] residing peacefully in its own nature, consciousness and bliss or *cit* and *ānanda*. The letter 'i' therefore, represents the will power of creative consciousness that is undisturbed as yet.[7]

उकारा **Ukārā** **404**

Who is of the form of vowel 'u' in the alphabet.

The letter '*u*' represents the undisturbed *Jnāna śakti*,[8] the energy of knowledge of Lord *Śiva*. It is called *unmeṣa*, which indicates that the universal manifestation is about to begin. *Jnāna śákti*, represented by the letter u, therefore, is the state when *Parā śakti*, the free will of *Śiva*, is ready to bring about creation, which has not yet begun.

---

1. Refer to Kashmir Saivism, The Secret Supreme by Swami Lakṣman Joo; Chap. III. The Theory of Alphabet.
2. The energy of consciousness of Lord *Śiva*.
3. The state where subject-object relation does not exist: अनुत्तर चित् (अकारा)
4. अकार: सर्ववर्णानामन्तर्यामितया स्थित:
   Tantrāloka Ahn. III comm. by *Jayaratha*, p.120.
5. Not the energy of desire.
6. अक्षुब्ध इच्छाशक्ति (इकारा)
7. The next letter 'ī' represents the agitated formation of *icchā śakti*. In this state *Śiva's* will is agitated but not in such a way that it is separated from His own nature.
8. अक्षुब्ध ज्ञानशक्ति: (उकारा)

ऐकाररूपिणी **Aikārarūpinī** 405

Who is in the formation of the letter *ai*.

When the undisturbed *Jnāna śakti*, represented by letter *u*, gets agitated it is represented by the letter u. This disturbed *Jnāna śakti* becomes the cause of object of the appearance of manifestation. In this process, when *cit śakti* (*a*) and *ānanda śakti* (*ā*) combine with undisturbed and disturbed *icchā śaktis* (i and ī), *asphut kriyā śakti*, evolves. Energy of action is not clear in this first state. This state is represented by *ae*. *Kriyā śakti* becomes *sphuta* in its second state. Then with permutation and combination of *a,i,u* (representing *Cit śakti*, *Icchā śakti* and *Jnana sakti*) one[1] of the many ways of *Kriyā śakti* expresses itself vividly and is represented by the letter *ai*. *Parā-śakti* is here the formation of vivid power of action,[2] known as *aikārarūpinī*.

ह्रींकारी **Hrīmkārī**[3] 406

The doer of creation, preservation and dissolution.

Hrīm is a seed symbol of Goddess *Bhuvaneśvarī*, the sovereign authority of the triple process of manifestation. It is called the *Māyā bīja*, the seed of jugglery. This is known as the *Tāntric Praṇava*[4] as *AUM* is called the *Vedāntic Praṇava* and *Aham* the *Śaiva Praṇava*.

The analytical meaning of *Hrīm* as quoted by Sir John Woodroffe[5] from the *Varada Tantra* (chap. 6) is:

---

1. स्फुट क्रियाशक्ति (ऐकाररूपिणी)
2. Further, in the third state of *Kriyā śakti*, the energy of action becomes more clear, *sphutatara*. This is represented by '*o*'. In the fourth state it becomes the most clear, *sphutatama* and is represented by *au*. Therefore, the energy of action (*kriyā śakti*) has four states represented in the letters "*ae, ai, o, ou*". In the fourth state reflection of the whole universe takes place. But this is primary reflection represented by the letter *au*.

   However, even though the whole universe is created, the nature of *Śiva*, which is full of consciousness and bliss, does not lessen. *Śiva* resides in His own point, and that is represented by *anusara am*(ṁ).

   Reflection of the universe in the form of a cup shaped mirror, is represented by the sixteenth letter *visarga*, *ah*(:). The two points represent the two cup shaped mirrors, in which reflection of the universe takes place. The two points are called *Śiva bindu* and *śakti bindu*.
3. c.f. *Lali. Sahas.* name 301.
4. Or *Śākta Pranava* or *Devi Pranava*.
5. Garland of Letters pp.262-63.

"*Ha* means *Śiva*. *Ra* is said to be *Prakṛti*. *I* means *Mahāmāyā*. *Nāda* is said to be mother of universe. *Bindu* means dispeller of sorrow. With that *Bhuvaneśvarī* should be worshipped".[1]

A similar interpretation is that '*Hrimkāra* mantra is that form of *Bhavānī* in which all activities have become solid in the substratum of *icchā*, *Jnāna* and *kriyā śaktis*. That is the seed of universe called *Parā Śakti*'.[2]

By reflecting on this seed *mantra* the earnest *sādhaka* becomes aware of super consciousness. With the help of *Prāṇāyāma* and *Bandha*,[3] a *yogi* concentrates on the sound *Hrīm* and awakens the *Kundalini śakti*, thus through *Bhrāmarī Abhyāsa*.[4] This is also known as the *vācaka mantra upāsanā*.

The seed letter *Hrīm* is described as *Ekākṣara Brahma*[5] in *Atharva Veda*. Concentration on this mantra is done by the blissful ascetics of purified mind and of high learning. *Hrim* represents the unity of the three great powers of *Śiva*, granting the fulfilment of all desires to the seeker of spiritual truth.

Further important details about *Hrīm Mantra* are given by Sri T.V. Kapali Sastriar in his remarkable poem, *Mahāmanustavah*.[6]

बीजरूपा **Bījarupā** **407**

Of the form of mystical letters which form the essential part of the *mantras* of respective deities.

Om is the inarticulate primal sound. It is called the great seed

---

1. हकारः शिववाची स्यात् रेफः प्रकृतिरुच्यते ।
   महामायार्थ ई शब्द नादो विश्वप्रसौः स्मृतः
   दुःखहरार्थको बिन्दुः भुवनाम् तेन पूजयेत् ॥
2. सर्वकर्मघनीभूतमिच्छाज्ञानक्रियाश्रयम् ।
   ह्रींकारमन्त्रवाच्यं तदादितत्त्वं तदुच्यते ॥

   Devi Gitā 2.26.

   Where *Hakāra* is *icchā śakti*; *Rakāra* is *Kriyā śakti*; *Ikāra* is *Jnāna śakti*; *Bindu* is the unity of the three *śaktis* named *Śiva* or *Brahman*.
3. Certain breathing exercises and postures of body by which *Kundalini* is successfully awakened.
4. Spiritual practice like the movement of a bee. cf. Detail in *Gheranda Samhitā*.
5. Mono-syllable *Brahman*.

   Devyth. Śirṣa 18.19.
6. Study Verses 15, 20, 21, 25, 28, 29 and 30.

mantra (*Mahābīja*) of the four stages[1] of sound. It becomes articulate at the last stage called *vaikharī* or *spaṣtatara spanda*. The *Praṇava mantra* is, therefore, the sound equivalent of Brahman. It is the source of all other seed *mantras* and of all compounded sounds. *Bīja mantras* are the various forms of various deities with attribute sounds. They are *sagunarūpa* of the *Devas* and *Devis*. *Om* being the general sound the other *Bīja mantras* are the particular sounds which are the letters of the alphabet. Strictly speaking, a *bīja mantra* consists of a single letter with *candra bindu* which conveys the unity of all *śaktis* in Brahman. Every letter, syllable and *mantra* is, therefore, a form *(rūpa)* of the Brahman. So are the image and all the lines of the *yantra* and all objects in the universe. *Mantra sādhanā* is therefore an essential part of spiritual discipline.

'By the rhythmical vibrations of the sounds of a *bīja mantra* together with the power of *sādhanā śakti*, there arises the form of the *Devi* which it is'.[2]

क्लींकारा **Klīmkārā** **408**

Klīm is the seed formula of *Parā śakti* in its action aspect formed as such.

Śabda Brahma is the knowledge of the supreme spirit manifesting itself in indistinct sound called *anāhata*. The vowels of sanskrit alphabet *a* to *am* (अ - अं) denote this sound. When the consonants *ka* and *la* (क - ल) combine with vowels, distinct or articulate sound is produced which means that *kla* denotes creation coming to preservation stage where knowledge is essential towards action. This is called *śakti tattva*. Ī (ई) stands for clear conception. The power of perception changes into power of conception. The seed letter *kla* ending with *Bindu* connotes non-dual Brahman known as

---

1. i. *Parā*, divine repose passing into movement.
   ii. *Paśyanti*, general movement of sound.
   iii. *Madhyamā*, special movement of subtle character heard by the subtler ear.
   iv. *Vaikharī*, special movement which as speech is the fully articulated sound heard by the gross ear.
2. 'मन्त्रोच्चारण मात्रेण देवरूप प्रजायते' .
   Bṛhadgandharva Tantra Chap.V.

   Also cf. 'ज्ञापकं देवतानां यत् बीजमक्षरमुच्यते'
   Quoted by *Śaṅkarācārya* in his *Lalitātriśatibhāṣyam Śaṅkaragranthāvalī* Vol. 5 p.359.

Para Śiva or *Parā Śakti*. Therefore the seed *mantra klim* (क्लीं) stands for the predominance of *kriyā śakti*, which manifests like the lustre of the moon. *Klīm*[1] also means the state where there is no assumption. It is the junction where fulfilment of all desires takes place. The *mantra* is, therefore, known as *Kāmarāja mantra*.

The deity *kriyā śakti* is *Mahā Lakśmī* who is evident in two forms, the malignant and the benignant. In the former case *Kālī* as *Durgā* works fear and panic in the heart of the timid and unwary. In the latter case *Kālī* as *Lakśmi* is the foster mother[2] to the knowing and tenacious. The *Bindu* connotes that in all ways the import is the non-dual Brahman. *Klīm* corresponds to the second stage of speech, *Madhyamā vāk*. Its place of pronunciation is the head, where ideas begin to take the form of words.[3] Of this form is the Goddess praised here.

अम्बरवासिनी **Ambaravāsinī** **409**

Residing in the sky and untainted like the ether.

The divine power of *Śiva* is like the ether or sky all-pervading and all-embracing, yet ever untainted. The Goddess is the sovereign power working through numerous deities and yet not committed anywhere.

सर्वाक्षरमयी शक्तिः **Sarvākṣaramayī Śaktiḥ**[4] **410**

The power of all the mystic syllables of the alphabet.

The mystic syllables of the alphabet are called *Mātrikā*, which are fifty in number. These are of the nature of *varna* (letter) or *dhvanī* (subtle sound) manifesting in *śabda* (universal sound). The entire universe is said to be born of *śabda*. *Parameśvara* or undifferentiated *śakti* is therefore called *Śabda Brahman*. According to the *ābhāsa-vāda*[5] of the *Śaiva* and *Śākta* schools, the universe

---

1. गौक्ली कान्तिमनुङ्नगोरिवशिरस्यातन्वती सर्वत: *Panc*. 1.1.
2. As in the case of Srī Ramamkrishna Paramahamsa.
3. cf. Explanation of the mystical letter *Klīm* in the author's paper: '*Tripurasundarī*' in Sarada 1986.
4. *Sarvākṣaramayī Mūrtiḥ* is the alternate reading in MS-1, 2 and PE-3, 5, 6, 8, 11, 12, 13.
5. According to the *Advaita Vedānta*, which also teaches that the ultimate reality is non dual, the world is *māyika*, illusory appearance. This theory of world appearance is called *vivarta vāda*. *Vivarta* means a turning

consists of appearances which are all real in the sense that they are aspects of the ultimate Reality. This is represented by *Mātrikā śaktis*, the system of alphabet as the initial cause of manifestation, on the basis of the theory of Reflection.[1] The system of *Mātrikā*[2] is the image of the state of *Śiva* in *Śakti* with all powers.

अक्षरा Akṣarā 411

The highest ueity, imperishable.

Akṣarā is the self whom the seers call the Eternal[3] that which does not perish. This is an epithet of the supreme.

This also means the one supreme Goddess who manifests in sound through the *Mātrikā śaktis* pervading from *a* to *kṣa* in the alphabet, *a* is the first letter (of the vowel letters from *a-aḥ*) representing *Śiva*, without which no other letter can produce sound, representing *Śakti*, who predominates *kṣa* (consonant letters from *ka* to *ṣa*).[5]

वर्णमालिनी Varnamālinī 412

The feminine garland-maker of (colourful) letters.

The name of a system of the mystic letters from *na* to *pha* is *Mālinī*. This also consists of the alphabet of 51 letters but these are

---

round, a perversion. The one Brahman is seen in the forms of many as the word through the force of *Avidyā*, ignorance, just as water on freezing forms numerous icicles with the force of extreme cold.

This is also known as *ābhāsavāda*.

1. *Bimba-Pratibimbavāda*
2. *Mātrikā* is the image of *Para samvitti*, supreme consciousness. There is no struggling or breaking of vowels into consonants in this, as in the case of *Mālinī* (see name 412). Therefore it is called *Abhinnayoni Mātrikā*. The seed mantra of *Mātrikā* is *Hrīm Akṣa Hrīm*, and it is a regular system from *a* to *kṣa*. cf. *Sri Sri Parātrimśikā* Hindi Tr. by Prof. N.K. Gurtu, MLBD, Delhi, pp. 187. For details of *Mātrikā* see *ibid*. p.190.
3. यदक्षरं वेदविदो वदन्ति — *Bhag. Gita* VIII.11.
   अक्षरं ब्रह्म परमं — *ibid*. VIII.3.
   यदक्षरं क्षेत्रविदो विदुः — *Kum*. III.50.
4. न क्षरति इत्यक्षरम्
5. Also see the commentary of name 410.

in an irregular system i.e. in the form of a creative discord. The vowels in their disunion appear through consonants which too are not in the alphabetical order. Their form is like a garland made of flowers collected from here and there by the wife of a gardener.

Here *Mālinī*[1] is the initial cause of manifestation. This system is the image of '*Śakti* in *Śiva*' with all powers.

सिन्दूरारुणवक्त्रा **Sindūrāruṇavaktrā**[2] **413**

The effulgence of whose face shines like reddish brown colour of the morning sun.

A *yogi* who concentrates on the Divine deity in his heart chamber called the *Anāhata cakra*, experiences the lustre of crimson hue, covering the sky all round with clouds of red vermillion dust. This fascinates the men of concentrated minds. The earnest devotion to the Goddess reflects in Her tranquil lustre of red vermillion. "Contemplation on this is the 'redness' of the Goddess, which removes all kinds of illusion or darkness of ignorance. The 'redness' is the deliberation of all these".[3]

सिन्दूरतिलकप्रिया **Sindūratilakapriyā** **414**

Who loves to adorn her forehead with vermillion mark.

Tilakam is a mark made with sandal-wood or saffron unguent on the forehead just above the middle of the two eyebrows. This mark represents *Śiva* which must be accompanied by a *bindu* over it marking oneness with *śakti*. Then it is complete *Tilakam*, a distinguished sign of beauty and magnanimity or *śakti* and *śiva*. *Tilakam* without a *bindukam* is understood to be inauspicious.[4]

---

1. *Mālinī* is the image of *Parāpara samvitti*, where subject-object relation is evident. There is struggling or breaking of vowels into consonants. It is called *Abhinnayoni Mālinī*. The seed mantra of *Mālinī* is *Hrīm napha Hrīm* and it is an irregular system from *na* to *pha*. For details see *Sri Sri Parātimśikā* pp.187, 189-90.
2. Alternate reading in MS-1, 2 and PE-4, 5 is *Sindūrāruṇavarṇā*. *Vaktra* and *Varna* ultimately have the same meaning.
3. लोहित्यमेतस्य सर्वस्य विमर्शः *Bhāv. Up.* 28.
4. तिलकं शिवरूपं तु शक्तिरूपं तु बिन्दुकम् ।
   स नरो नरकं याति तिलकं बिन्दुकं विना ॥

Different devotees make this mark in their own different ways also. But the aim of all in using the emblem is to have a firm footing for unity in diversity. This unity is practically realized by a *yogi* when his mind gets fixed at *Ājnā cakra*, the place or stage where *Śiva-Śakti* are experienced, indistinguishably one. Therefore putting on the sacred mark at forehead is a routine with devotees.

The Divine Mother as one with *Śiva* is full of love and loves to adorn Herself with the vermillion mark to express Her grace upon all alike. Redness is the sign of a definite tendency for creation as menses in women is the sign of giving birth to a child. By this act Goddess expresses deliberation (*vimarśamayī*).

वश्या **Vaśyā** **415**

One who is touched by sincere devotion.

The goddess is beneficient to those who count on Her, who have made complete surrender at Her feet and who are pinned to the post of divinity. She grants anything and everything to such devotees. Her grace works in them through super conscious revelation of supreme love.

वश्यबीजा **Vaśyabījā** **416**

The seed of sincere love.

Devotion to the Supreme Deity arises in Her own heart which has become the unavoidable centre of the devotee's destiny. The devotee transcends *Māyā* and attains to the highest stage of *yoga* by Her grace.

लोकवश्यविभाविनी **Lokavaśyavibhāvinī** **417**

The clear perception of being one with the world.

This world is a play of *Śiva*. *Śakti* is the expression of this play. She is the assumption of the form of play. This conception is clear in the manifestation of this universe. This is a state of the Divine Mother in which effect is represented as taking place though its usual cause is absent.

नृपवश्या **Nṛpavaśyā** **418**

Who is favourite of the Sovereign Ruler.

Śiva and *Śakti* being the one universal Supreme Self, *Śiva* is

never without *Śakti* and so *śakti* is not without *Śiva*.[1] *Śakti* does what *Śiva* wills.

नृपैः सेव्या **Nṛpaiḥ sevyā** **419**

Who assumes the insignia of sovereignty as a disguise.

As legislation is hidden behind execution so is *Śiva* hidden behind *Śakti*. *Śakti* is the appearance or activity of fulfilment of the will of *Śiva*. Manifestation is a disguise of sovereign Truth. *Śakti* is the way to *Śiva*. Nothing is unaccomplishable to wise devotees. They are real kings for their desire is the will of the Goddess.

नृपवश्यकरी **Nṛpavaśyakarī** **420**

Who persuades sovereignty towards rightful performances.

It is the Divine that works through kings. Without the fear of a king chaos runs throughout the country. Therefore God has created king to protect the people.[2] Reproof and approval are both important for maintaining proper discipline to ensure gain and security. This is done by the king who considers the people as his own vast family. Divine Power works through him. *Pārvatī* works the will of *Śiva*.

क्रिया **Kriyā**[3] **421**

She, who is the very dynamism of *Śiva*.

Śiva is consciousness, and is conceived as being dynamic. The

---

1. न शिवः शक्तिरहितो न शक्तिः शिववर्जिता । *Tantra*
2. अराजके हि लोकेऽस्मिन्सर्वतोविद्रुते भयात् ।
   रक्षार्थमस्य सर्वस्य राजानमसृजत्प्रभुः ॥ *Manusmṛti* VII.3.
3. In all the MSS and published editions of the book the name used there is *Priyā* which is a repeititon of the name 33. Pandit Sahib Kaul has left this name untouched in his *Devīnāmavilāsa*. Its editor Pt. Madhusudhan Kaul in the foot-note says that he did not find this name in the books he saw.

   Pandit Raghunath Kokiloo, a learned Pandit and an earnest devotee of the supreme Mother in Kashmir at present, holds as per traditional doctrine (*sampradāya*) this name to be *Kriyā* and not *Priyā*. The context of this part of the name numbers also suggests this name to be *Kriyā*, the very dynamism of *Śiva*.

   However, the name *Priyā* is also explained in this note as under :—

very dynamism of *Śiva* is called *Śakti*. *Śakti* is *kriyā*. According to *Āgamic* tradition, consciousness (*citi*, *samvit* or *śiva*) is knowledge (*jnāna*) and activity (*kriyā*) both in one, just as milk and its whiteness are (both in one). *Śiva* is actually *Śiva* and *Śakti* or *Prakāśa* and *Vimarśa* in one.[1] The symbol of *Ardhanārīśvara* is representation of this concept. Therefore, the key concept of the *Agamic* philosophy is *kriyā*, the goddess of creativity or *śakti*.

Kriyā is the sovereign power of *śiva* in spontaneous activity, free from any desire; while *karma* is motivated volition or ethical action. *Kriyā* is a state of relaxation and activity both in one.[2] *Kriyā* is the first *spanda* in the oder of universal consciousness. *Karma*, on the other hand, is not free from desire and therefore becomes the cause of bondage, *jīvabhāva*, the field of limitations.

Goddess *Kriyā* (*śakti*) therefore connotes the nature of *Śiva*. She is the activity and relaxation both in one. She is the actionless activity of *Śiva*. The *Bhagvad Gītā* also refers to this kind of activity. "Though engaged in *karma*, he does nothing".[3] "Know Me to be the actionless and changeless".[4] *Vasiṣṭha* also advises *Rāma* about this state, "Move in the world, O *Rāghava*! being a non-doer within and a doer without".[5] Even *Kabir* harps on the same note, "all activity is done by me, yet I am away from all actions".[6]

Goddess *Kriyā*, therefore, represents *aham-vimarśa* or self-consciousness.

प्रिया **Priyā** **421**

Who is indistinctly one with Lord *Śiva*.

Divine Mother loves everything what is auspicious. She is pleased to grant boons to her devotees because she is the actionless activity (*Kriyā*) or the sovereign power of *Śiva*. She is the soul of everything and so is loved by everyone.

1. स एव हि अहंभावात्मा विमर्शो देवस्य क्रीडादिमयस्य शुद्धे पारमार्थिक्यौ ज्ञान-क्रिये. प्रकाशरूपता ज्ञानं तत्रैव स्वातन्त्र्यात्मा विमर्शः क्रिया।
2. Just as it is quite natural for a child to relax in its activity of play, so is *Kriyā* of the goddess, free and spontaneous. There is no motive in it.
3. कर्मण्यभिप्रवृत्तोऽपि नैव किंचित् करोति सः। *Bhag. Gītā* IV.20.
4. विद्ध्यकर्तारमव्ययम् *ibid*. IV.13.
5. कर्ता बहिरकर्तान्तर्लोके विहर राघव।
   बहिस्तप्तोऽन्तराशीतः लोके विहर राघव। *Yoga Vasiṣṭha*.
6. सब ही कर्म हमारे किये, हम कर्मन ते न्यारे हो।

महिषी **Mahiṣī** **422**

'The ordained Queen of the king of universe, *Para Śiva*'.[1]

The principal queen of *Maheśvara* is called *Mahiṣī*.[2] *Śakti* is the queen-consort, unity in harmony, of *Śivà*. Virtually *Para Śiva* and *Parā Śakti* are the one harmonious validity.

नृपमान्या **Nṛpamānyā** **423**

The bestower of the skill of unbounded virtue.[3]

"The king in whose benevolent reign there is no want of wealth, there is victory in every display of courage, there is death ruling anger, is truly possessed of heroic lustre".[4] Such grace of unbounded virtue is bestowed on a king by the Divine Mother, and he showers the same upon his subjects with Her grace.

नृमान्या **Nṛmānyā** **424**

Respected by persons.

Kindness of spirit is always loved and respected by all persons, male or female. The Divine Mother is magnanimous and Her gentility likewise commands respect and love, which are relative terms in their true sense. Devotees love Her as well as respect Her.

नृपनन्दिनी **Nṛpanandinī** **425**

The source of joy for kings.

Being the favourite of kings the all powerful Goddess is the instrument of the fulfilment of all their desires. She is the source of their heroic lustre like *surabhi*[5], yielding all desires.

---

1. Tr. Swami Vimalananda; *Lali. Sahas.* 1976; Sri Ramakrishna Tapovanam, Tirupparaitturai.
2. महेश्वरीयं महिषी — *Devīnām*. X.22.
3. अगण्यपुण्यनैपुण्यो वदान्यः — *Devinām*. X.23.
4. यस्य प्रसादे पद्मा श्रीर्विजयश्च पराक्रमे ।
मृत्युश्च वसति क्रोधे सर्वतेजोमयो हि सः ।। — *Manusmṛti* VII.11.
5. A fabulous cow in possession of Sage *Vasiṣṭha*.

नृपधर्ममयी **Nṛpadharmamayī** **426**

Possessing royal ordinance like that of kings.

The essential quality of the goddess is Her independent sovereignty. This can very well be perceived from the valorous actions of a king of heroic lustre. The Divine Mother thus protects all with Her *abhaya* (fearless) as well as *varada* (favourable) *Mudrās*.[1]

धन्या **Dhanyā** **427**

She who showers blessings.

It is the Divine Mother's grace that confers the favour of true wealth[2] on the seeker. It is that wealth of spiritual emancipation, having gained which the seeker thinks that there is no greater gain than that, and wherein established he is not shaken even by the heaviest affliction.[3] Established, thus, in the all-pervading self, one is believed to have gained the virtue of ablution in all the holy places, given in charity the whole of the earth's wealth, performed all kinds of sacrifices, pleased the gods and elevated the manes. Such one is worshipped in all the three worlds,[4] because of the blessings showered by Mother *Dhanyā*.

धनधान्यविवर्द्धिनी **Dhanadhānyavivardhinī** **428**

She who augments wealth and corn.

The seeker who attains nearness to the Supreme Self is provided "gain and security" by the Divine.[5] The body-bound man has to toil for food and clothing. But he who has completely dedicated himself to the Divine, loses his spiritual standing when he brings his mind down

---

1. Particular display of the *Devi* with Her two hands out of the four.
2. धन्या – 'धन लब्धा यत्' — *Nirukta* c.f. L.S.957.
3. यं लब्ध्वा चापरं लाभं मन्यते नाधिकं ततः ।
यस्मिन्स्थितो न दुःखेन गुरुणापि विचाल्यते ॥ — *Bhag. Gitā* VI.22.
4. स्नातं तेन समस्त तीर्थ सलिले दत्ता च सर्वावनि-
र्यज्ञानां च कृतं सहस्रमखिलाः देवाश्च सन्तर्पिताः ।
संसाराच्च समुद्धृताः स्वपितरास्त्रैलोक्यपूज्योप्यसौ
यस्य ब्रह्मविचारणे क्षणमपि स्थैर्यं मनः प्राप्नुयात् ॥
5. योगक्षेमं वहाम्यहम् — *Bhag. Gitā* IX.22.

to the mundane level. The grace of the Divine Mother works in such a way for the seeker that this downfall does not take place, for Divinity is the greatest and essential part of food and wealth. Food and wealth come to him without effort, who attains nearness to Divinity.[2] Therefore the goddess is known by this name. In common parlance, it is the Goddess who gives the power of enjoyment to him who enjoys[3] the world in spiritual awareness.

चतुर्वर्णमयी मूर्तिः **Caturvarṇamayīmūrtih** **429**

a. Assuming the form of four principal castes.
b. Appearing in visible shapes through the four fundamental colours.

Comm. a. To maintain proper balance in creation the Divine Mother assumes four castes[4] in the human sphere. When gods made sacrifice and dismembered the *Puruṣa*, they distributed its powers. "The *Brāhmana* was his mouth, the *Kṣatriya* was made of his arms, his thighs became the *Vaiśya* and the *Śudra* was born from his feet".[5]

The institution of caste that originally came into being on the basis of division of labour, is always necessary for the proper

---

1. योऽयं स्थविष्टो धातुरन्नस्य — *Maitri. Up.* II.6.
2. उद्यमेन विनायाति धनं धान्यं च तस्य हि।
सन्निधिं सेविता येन धनधान्यविवर्द्धिनी ॥ — *Devīnām.* X.28.
Also cf. Lali. Sah. 886.
3. मया सो अन्नमत्ति यो विपश्यति — *Devi Sūkta Rg.* 10, 125. 1.4.
4. The four castes are:
   i. *Brahmans* : The people of high intellect who give instruction in letters.
   ii. *Ksatriyas* : Those patriots of great valour and spirit of sacrifice who offer themselves for protection of the people and their property (the country).
   iii. *Vaiśas* : The vast minded whose business is trade and agriculture. They provide for subsistence of the people.
   iv. *Śūdra* : The dedicated whose business is to serve. They offer dedicated service to the country.
5. ब्राह्मणोऽस्य मुखमासीद् बाहू राजन्यः कृतः।
ऊरू तदस्य यद्वैश्यः पद्भ्यां शूद्रो अजायत ॥ — *Rk. Veda* 29.X.90.

functioning of the world. No man could be self sufficient. But when different persons divide work according to their capacities they are respectively endowed with, the world function remains in balance. This spirit of balance is held by the Goddess Herself. She is the basic power of which this division of labour (work) continues.

Comm. b. i. *Varṇa* also means complexion. The Goddess as the Supreme Power, infinite and invisible, becomes visible and graspable to devotees by assuming form in four fundamental colours. The principle and field of operation of these four great powers of the Mother have been explained by Sri Aurobindo in his work 'The Mother'[1]: "Four great aspects of the Mother ... *Mahāsarasvati*".

ii. *Varna* also means the alphabet.

"The Mother is one and pervades the four kinds of speech viz. *Para*, *Paśyanti*, *Madhyamā* and *Vaikharī*. Day and night She vibrates as sound produced from the words which are formed of the alphabet *a* to *kṣa*, called *Mātrikācakra*. That Supreme Power as Mother, pervading all living beings and the source of all creation becomes fourfold in the process of evolution. (O Mother!) with this indescribable glory thou art known as the Supreme goddess of speech".[2] *Parā Śakti* becomes significant through the four stages of speech.

iii. *Varṇa* also means colour.

The four conditions of Brahman are *cit*, *antaryamin*, *sūtrātmā* and *virāṭ*. Divine Mother is the expression of these. 'In a picture we have the clean canvas, stiffening with starch, drawing of the outlines and the application of colour. In the case of the self these are correspondingly the pure consciousness, the indwelling consciousness, the one identified with the totality of all the subtle bodies and that with the totality of all the physical bodies".[3] These

---

1. Ref. Chapter six. To make this inner vision of Sri Aurobindo available to traditional scholarship in the land, Kapali Sastriar rendered the relevant parts into Sanskrit verse (*Mātṛtattvā Prakāśa*). These lines are translated from there.

2. आदिक्षान्तमहर्निशं तु नदती या शब्दराशिस्तथा
पश्यन्तीत्युतमध्यमा खलु परा तस्या परा वैखरी ।
सर्वप्राणिमयाऽखिलार्थजननी त्वेका चतुर्धास्थिता
मातः सा त्वमचिन्त्यरूपमहिमा वागीश्वरीत्युच्यसे ॥ *Devīdhyānaratnamālā* 91.

3. यथा धौतो घटितश्च लाञ्छितो रञ्जितः पटः ।
चिदन्तर्यामी सूत्रात्मा विराट् चात्मा तथेर्यते ॥ *Pancadaśi* VI.2.

are the four stages of consciousness which are presented here as colours of the Divine Mother.

चतुर्वर्णैश्च पूजिता Caturvarṇaiścapūjitā 430

Worshipped by the four castes.

The four castes are meant for keeping the world process going in balance. The evolution of supreme power is thus in motion through the four kinds of activities essential to keep life in order and progressive in all its spheres. These are display of intellect, protection, trade and service. These are verily four kinds of worship of Divine Power for keeping living conditions in order. This gave rise to the four castes.[1]

सर्वधर्ममयी सिद्धिः Sarvadharmamayī Sidhiḥ 431

The fulfilment of all kinds of religious practices.

"There are different paths of realization as enjoined by the three *Vedas*,[2] *Saṁkhya*,[3] *Yoga*,[4] *Pāśupata*[5] doctrine and *Vaiṣnava*[6] *śāstras*. Persons following different paths as they consider that this path is the best or that one is proper due to difference in temperaments, reach ultimately Thee[7] alone just as various rivers enter the ocean".[8] This ocean is *Parā Saṁvit* or *Parā Śakti* (Supreme Power),

---

1. See note 1 of name 429.

   Caste system arose out of necessity. It is a healthy way of division of labour. It is sad that the system later adopted rigidity which became the cause for hate and violence.
2. *Rk.*, *Yajus* and *Sāma*.
3. As propounded by Kapila.
4. As propounded by Patanjali.
5. Meditation on *Paśupati* or *Śiva*, who is the creator and blesses with liberation, is as propounded by *Śaiva Siddhānta*, Kashmir *Śaivism*, etc.
6. Worship of *Vāsudeva*, who blesses with the final beatitude, as propounded by *Nārada Pāncarātra*.
7. The ultimate goal of all, *Parā Śamvit*. That is the state, reached on complete self surrender.

   cf. *Bhag. Gītā* 18.66.
8. त्रयी सांख्यं योगः पशुपतिमतं वैष्णवमिति
   प्रभिन्ने प्रस्थाने परमिदमदः पथ्यमिति च ।
   रुचीनां वैचित्र्यादृजुकुटिलनानापथजुषां
   नृणामेको गम्यस्त्वमसि पयसामर्णव इव ॥ *Śiva Mahimnāstotra* 7

attaining which all kinds of *sādhanā* gets fulfilled. *Brahman*, indeed, is the object of the fullest import of the *Upaniṣads*.[1] Gaining that Divinity, man realizes his perfection and immortality and becomes thoroughly contented.[2]

चतुराश्रमवासिनी Caturāśramavāsinī 432

Residing in the four orders of the religious life of a Brahmana.

Brāhmana is one who knows the Supreme Self.[3] That Supreme Truth is known by Brāhmana, a man of pure intellect by adopting the four orders or stages of the religious life viz. *Brahmacarya*, *Gṛhastha*, *Vānaprastha* and *Sannyāsa*. By the grace of Divine Mother these stages are successfully followed for the realization of Self.

ब्राह्मणी Brāhmanī 433

The goddess as the spirit of Brāhmana.

One endowed with *Brahma-jnāna* is known as Brāhmana. *Brāhmanī* is like personified (female) energy of the knowledge of Brahman.

Śiva, according to *Purānas*, is known as *Brahman* among the *Devas*. His consort is, therefore, called *Brāhmanī* popularly known as *Pārvatī*. Being the source of high intellect in *Brāhmana*, the first of the castes, the divine Mother is known as *Brāhmanī*. "Brāhmana was his(her) mouth."[4]

क्षत्रिया Kṣatriyā 434

The spirit of protection.

Military is meant for the protection of a country. One of the talents for progress is the spirit of valour. The goddess Herself enacts this as *Durgā*, who is seated unattached and like a boat for

---

Swami Vivekananda's inaugural speech began with this verse in the Parliament of Religions at Chicago.

1. तत्तु समन्वयात् — *Brah. Sutra* I.4
2. यल्लब्ध्वा पुमान् सिद्धो भवति, अमृतोभवति, तृप्तो भवति। — N.B. Su. I-4.
3. ब्रह्म जानाति ब्राह्मण: — Upa.
4. ब्राह्मणोऽस्य मुखमासीत्। — ṚG Ved 29-X-90.

cf. Lali. Sah. 674.

crossing the unformidable sea of existence.[1] She plays the role of *kṣatriyā*, the second caste. This is the activity of her arms. "Of his (her) arms the warrior was made."[2]

वैश्या **Vaiṣyā** **435**

The goddess full of the skill of trade.

Goddess is also known as *Annapūrṇā*. She distributes *Anna*, food for the subsistence of Her creation. In *Devīsūkta* the goddess herself says, "In the enjoyer of food, I am the power of enjoyment."[3] This is the spirit of feeding all the four castes, without any idea of distinction of fear or favour, for *Ātman* is one, though appearing in innumerable different forms in the creation. This involves trade in the third caste. "His (her) thighs became the Artisans."[4]

शूद्रा **Śūdrā** **436**

The power of the love of service.

Doing service without the least feeling of trouble and without a desire for reward is the best kind of it. This is the spirit of the fourth caste. This spirit is the goddess Herself as established in the feet of *Brahman*. "Of his (her) feet was the servant born".[5]

अवरवर्णजा **Avaravarnajā** **437**

Born of the spirit that defeats the lowest of the castes.

The spirit of caste system is splendid and pious as the same *Ātman* pervades all and everywhere. Only the physical form needs this distinction for the balanced movement of the world process. It is the ignorant who stick to caste rigidity for they do not know its fundamental principle that keeps equilibrium in society. They seem to miss the guiding maxim that 'caste is by worth, not by birth'. Sticking to a caste, not worthy of a person, brings all turmoil and

---

1. दुर्गासि दुर्गभवसागरनौरसङ्गा — *Durgā Saptaśati* IV.11.
2. बाहू राजन्यः कृतः। — (ibid. note 1 name 433).
3. मया मो अन्नमत्ति यो विपश्यति। — *Ṛg. Veda* X.125.1, 1.
4. ऊरू तदस्य यद्वैश्यः। — (ibid. note 1 name 433).
5. पद्भ्यां शूद्रो अजायत — (ibid. note 1 name 433).

trouble. Feeling oneness of the graceful divinity in all, one can defeat the lowest of the castes. This *Brahman*, this *Kṣatriya*, these worlds, these gods, these beings and this all are this self".[1] This is Divine Mother.

वेदमार्गरता Vedamārgaratā 438

Who is given to treading the path of the *Vedas*.

The *Vedas* are like the breath of the supreme self and so are all elucidations and explanations.[2] Therefore the Supreme Self or Divinity of Mother has to be known by all the *Vedas*.[3] The *Vedas* are the God revealing Himself as Nature. He/She is to be approached that way for perfect realization. So the Divine Mother expresses Herself to be fondly attached to the path of the *Vedas*.

यज्ञा Yajnā 439

She who is the very act of worship Herself.

Yajñā means sacrifice. True worship also means surrender of the little self to the supreme. Hence the act that makes this sacrifice/ worship, is the Divine Mother.

There are a number of these sacrifices described in the *Bhagvad Gitā*.[4] "Some *yogis* perform sacrifices to *Devas* alone while others offer the self as sacrifice by the self, verily, in the fire of *Brahman*. Some offer hearing and other senses as sacrifice in the fire of restraint, while others offer sound and other sense objects in the fire of the senses. Others again offer all the actions of the senses and the functions of the life energy in the fire of self control, kindled with knowledge. Yet others offer wealth, austerity and yoga as sacrifice, while still others of self denial and extreme vows, offer sacred study and knowledge. Some voluntarily regulate the flow of incoming and outgoing breath and its restraint to make its effect on mind beneficial. Still others, of regulated food habits, offer in the *prānas* the functions

---

1. इदं ब्रह्म, इदं क्षत्रं, इमे लोकाः, इमे देवाः, इमानि भूतानि, इदं मर्वं यदयमात्मा ॥ *Brahd. Up.* II.iv.6.
2. cf. *Bṛhad. Up.* II.iv.8 and 4.v.11.
3. cf. वैदैश्च सर्वैरहमेव वेद्यः *Bhag. Gitā* XV.15.
4. cf. *Bhag. Gitā* IV.25-30.

thereof. All these are knowers of *yajñā* having their sins destroyed by *yajñā*".[1] Supreme Mother is the *yajñā* itself.

वेदविश्वविभाविनी **Vedaviśvavibhāvinī** **440**

Who gives clear conception of the Vedas in the creation of the universe.

Although all the Vedas propound that attainable goal.[2] with one voice, yet in divergence they enumerate the three *gunas*.[3] The phenomenal universe is designated here as the Vedas. The compiled literary works *Ṛg*, *Yajus*, *Sāma* deal with the working of the universe. They help the aspirant to understand intelligently the function of *Prakriti*. When the Vedas are said to be imperishable it refers to *Prakriti* which is eternal, and constitutes in equilibrium the three *Gunas*.[4] It is, therefore, with these gunas that the Divine Power brings this phenomenal universe into existence. *Mahāmāyā* gives a clear conception of the Vedas in the manifestation.

अस्त्रशस्त्रमयी विद्या **Astraśastramayī vidyā** **441**

Who is the knowledge of a successful use of missiles and weapons.

Mother Nature is guiding beings at the point of the sword. In our ignorance we may not be conscious of this truth, but there are glaring examples of Mother Nature in the *Vedas*, the *Tantras* and the *Purānas*.

---

1. Every householder, but particularly a *Brāhmana* (one of high spiritual intellect) has to perform five such devotional acts every day. They are:
   - i. *Bhūta yajna* : an oblation to all created beings.
   - ii. *Manuṣya yajna* : hospitable reception of guests.
   - iii. *Pitṛ yajna* : Obsequial offerings.
   - iv. *Deva yajna* : Sacrifice to the superior gods made by oblations through fire to gods.
   - v. *Brahma yajna* : Teaching and reciting the Vedas. These are collectively called the five 'great sacrifices'.
2. सर्वे वेदा यत्पदमामनन्ति *Katha. Up.* I.ii.15.
3. त्रैगुण्यविषयावेदा: *Bhag. Gitā* II.45.
4. सत्त्वं रजस्तम इति गुणा: प्रकृतिसंभवा: । *ibid.* IV.X.5.

Note : *Sattva* binds one to happiness, *Rajas* to action while *Tamas* verily veils knowledge and binds one to heedlessness.
Bhag. Gitā IV.X.9.

The plan and purpose of the cosmic Mother are to nurture her progeny from the mundane to the Divine, from the phenomenon to the noumenon. At all levels of existrnce, therefore, the tender and motherly protection she provides for germinating life, is something marvellous. She is the auspicious mother (*Śri Mātā*).[1] As Motherhood and sovereignty are well-blended in her, she is called *Śri Mahārājni*,[2] guiding beings on the right path.

The goddess is well endowed with four hands,[3] to convey the idea of superhuman powers in them. These divine powers are to be used against anti-divine forces for the purpose of maintaining balance in the universe. Both powers having the same characteristics, no victory over anti-divine forces is complete unless these are tackled under the conditions they impose. Therefore Mother Nature took different forms to tackle *Madhu* and *Kaitabha*,[4] *Mahiṣāsura*[5] and *Śūmbha-Niśūmbha*[6] with full strength that was depicted in weapons and missiles at different times. It is the extra ordinary wisdom displayed through the weapons, that wins a victory, and that wisdom, that knowledge is the cosmic Mother herself.

वरशस्त्रास्त्रधारिणी **Varaśastrāstradhārinī** 442

Who carries the sure-shot weapons and missiles.

Divine intervenes when anti-divine exceeds the limit. "And when grace and protection of the Divine Mother are with you, what is there that can touch you, or whom need you fear? A little of it even will carry you through all difficulties, obstacles and dangers: surrounded by its full presence, you can go securely on your way, because it is hers, careless of all menace, unaffected by any hostility, however powerful, whether from this world or from worlds invisible. Its touch can turn difficulties into opportunities, failure into success and weakness into unfaltering strength. For, the grace of the

---

1. श्रीमाता first name in *Saptaśati*.
2. श्री महाराज्ञा second name in *Durgā Saptaśati*.
3. Cosmic Mother's hands are symbolical and not biological. See Bhavanopanisad 21–24.
4. First episode in *Durgā Saptaśatī*.
5. Second episode in *Durgā Śaptaśati*.
6. Third episode in *Durgā Śaptaśatī*.

Divine Mother is the sanction of the supreme and now or tomorrow its effect is sure, a thing decreed, inevitable and irresistible".[1]

This form of the cosmic Mother is endorsed by the Upaniṣad: "From fear of Him Fire burns, from fear shines the sun; from fear run Indra and Air and Death the fifth".[2]

सुमेधा — Sumedhā — 443

The pure intellect knowing the essence of all *śāstras*.

Medhā is an epithet of *sarasvati*, the goddess of learning. With the prefix *su* it connotes the essence of practical knowledge of supreme self. It is the retentive faculty of memory[3] which makes comprehension of the Infinite possible.

सत्यमेधा — Satyamedhā — 444

The true I-ness present even in the dull and the ignorant.

"Who can deny the beingness of bliss whether one has its knowledge or is ignorant of it?"[4]

Everyone loves one's ownself in all conditions and at all levels. That is the goddess of Bliss. "Thou, the pure *Ātman*, art the true self of all; devotion to one's ownself is quite natural; but those only, who know this, are spiritually victorious".[5] The ignorant involuntarily assert this I-ness even with their limitations. The goddess is present[6] in the intellect even while one is ignorant of the fact. She is the true consciousness, that is wisdom to understand the truth.

---

1. The Mother: Sri Aurobindo.
2. भयादस्याग्निस्तपति भयात्तपति सूर्यः ।
   भयादिन्द्रश्च वायुश्च मृत्युर्धावति पञ्चमः ।। — *Kath. Up.* III.ii.3.
3. धीर्धारणवती मेधा — *Amarkoṣa*.
4. तस्मिन् ज्ञातेऽथवाऽज्ञाते शिवत्वं केन वारितम् — *Iś. Praty.*
5. cf. त्वमेवात्मेश सर्वस्य सर्वश्चात्मनि रागवान् ।
   इति स्वभावसिद्धां त्वद्भक्तिं जानञ्जयेज्जनः ।। — *Śivastotrāvalī* I.7.
6. Presence of the goddess can be felt when mind, the faculty of perception changes in course of time to develop into intelligence, the faculty of conception.

भद्रकाली **Bhadrakālī** **445**

The power that wields time of bringing forth the faculty of impressions and dissolving the resplendence thereof.[1]

As testimony to destruction the theological eulogy of Kali,[2] in contrast to the creative power in nature, represents the ever active power of disintegrating forms and structures of the universe. Her make-up and sport are factual and graphical. It is the force that drives heavenly bodies back into their nebulous state. It is the state where the trichotomy of authority, testimony and object melt into universal oneness.

अपराजिता **Aparājitā** **446**

The unvanquishable.

By whose compassion the chief gods, Brahma, Visnu, Rudra and Indra, become favourable in the hazardous path of self-realization. The Mother is the power of endowing a *sādhaka* with the necessary conception at various planes of his being. She binds wonderful courage[3] to him by making available the help of the deities required at each stage towards attaining the final beatitude. The Divine Mother possesses unconquerable power and readily bestows the same to her devotees.

Śuka was granted the power of great courage against tests and obstacles that he had to face at the palace of *Janaka*, whom he approached for the knowledge of Brahman, under the instructions of his father *Vyāsa*.[4]

---

1. भ (भेदन) : that brings forth the faculty of impressions.
   द्र (द्रावण) : that dissolves the resplendence of impressions.
   काली (कलयतिकालं) : the wielding power of time.
2. (a) *Bhadrakālī* is mentioned a number of times in the *Bṛhan Nila (Patala* V) and *Prānastoṣanī* (pp. 237-38) *Tantras*. The name is also mentioned in the *Piṭhanirnaya* (or *Mahāpīṭhanirūpana*), a manuscript of the library of the Royal Asiatic Society of Bengal (Nos. 196.3400 and 5303), as quoted in 'The Sakta Pithas' by D.C.Sircar.
   (b) *Bhadra Kālī* is a famous *śakti Pītha* near Handwara in Kashmir.
3. महासाहसवृत्या स्वरूपलाभः *Vātulanātha Sutra* I,1.
4. Refer to yoga Vāsiṣtha (Vairāgya Prakaraṇa–1st story).

गायत्री **Gāyatrī** **447**

Protector of devotees who sing her hymns.

Gāyatrī is the mother of the Vedas, the giver of blessings and revealer of the ultimate truth to the earnest seeker.

Gāyatrī is the chief of the metres.[1] It is called *Gāyatrī* because it protects the organs of those who recite the *mantra* with devotion. *Gāyatrī Mantra* is identical with the vital force which is the soul of all *metres*. This vital force is called the *kṣatra* as it protects the body by healing its wounds. So does *Gāyatrī* protect the reciter.[2] *Gāyatrī Prāṇāyāma* is suggested in *śāstras* as necessary regular exercise for every aspirant.[3]

There is no other benefit in life than refinement of intellect. *Gāyatrī* bestows this greatest benefit by rendering the intellect pure and pious. The pure intellect alone enables one to understand the Supreme Truth. *Yājnavalkya* says to *Gārgī*, "(O Gargi!) the Immutable which is never seen but is the witness, never heard but is the hearer, never thought but is the thinker, never known but is the knower".[4] Thus *Gāyatrī* is the cause of the birth of the *Brahmanas*, the noblest among the twice born,[5] who are blessed with the knowledge of unity, union of *jīva* with *Paramātmā* (*pracodayāt*).

Gāyatrī is described as having three feet comprising (i) the three

---

1. गायत्री छन्दसामहम् — *Bhag. Gitā* X.35. cf. L.S.420.
2. गायन्तं त्रायते यस्मात्
3. The *mantra* for *Gāyatrī Prāṇāyāma* is:

   ॐ भूः ॐ भुवः ॐ स्वः ॐ महः ॐ जनः ॐ तपः ॐ सत्यं, ॐ तत्सवितुर्वरेण्यं भर्गो देवस्य धीमहि धियो यो नः प्रचोदयात्, आपो ज्योतिः रसोऽमृतं ब्रह्म भूर्भुवः स्वरोम् ॥ — *Tait. Aranyaka* 10.27.1.

   This can be learnt from a competent Guru or from the teachings of the great ones. To the intense devotee, the divine Mother Herself guides.
4. तद्वा एतदक्षरं गार्ग्यदृष्टं द्रष्टृ, अश्रुतं श्रोतृ, अमतं मन्तृ, अविज्ञातं विज्ञातृ । — *Brah. Up.* III.viii.II.
5. (a) He created the *Brāhmana* through *Gāyatrī*, the *Kṣatriya* through *Triṣṭubh* and the *Vaiśya* through *Jagati*.

   Vāyu Purāna IV.3 (adopted).

   (b) The second birth of the *Brāhmana* etc. is due to *Gāyatrī* at the time of his initiation into the student life with the holy thread, *yajñopavīta*.

worlds, (ii) the three Vedas, or (iii) the vital forces and rests on the fourth, the supermundane foot, apparently visible as the sun. The sun rests on truth whose basis is the strength known as the vital force. Thus *Gāyatrī* rests on the vital force within the body. In fact, *Gāyatrī* is the vital force on which the universe rests. *Gāyatrī* is therefore, attained by meditating aspirants, who follow constant repetition of the *Mantra*[1] and *Prāṇāyāma*.

सत्कृतिः **Satkṛtiḥ** 448

The spirit of hospitable reception.

There is no restriction at the gate of the Mother's palace. Whoever approaches there at any time, with sincere heart, finds the portals open and meets a hospitable reception. *Bhartrihari* advises his own mind to leave other doors which impose conditions and terms and approach the door of the supreme deity alone, where nobody stops you with harsh words and where you will get limitless joy.[2] There is hospitable reception at the gate of the Divine Mother. Only we have to cast off fear.

सन्ध्या **Sandhyā**[3] 449

The Supreme at the junction time.

The point of time just after the day ends and soon before the night begins is called *Sandhyā*. It is the conjunctional situation of two movements and rightly corresponds to the point between any two actions or two thoughts, advocated in *Śaiva* thought as *Śākta Samāveśa*. It is the point where no stray thought or impression thereof occurs in the mind of a *yogi*. It is the point of annihilation,[4]

---

1. *Gāyatrī Mantra* is the most sacred verse of the Vedas. It reads: ॐ भूर्भुवः स्वः तत्सवितुर्वरेण्यं, भर्गो देवस्य धीमहि, धियो यो नः प्रचोदयात्।' "We meditate on the adorable glory of the radiant sun. *May He direct our intellect*". (*Ṛg. Veda III.62.10*). As metre the verse has three feet of eight syllables each. The fourth is the sun, the effulgent object of meditation.
2. चेतस्तानपहाय याहि भवनं देवस्य विश्वेशितु-
र्निर्दौवारिक निर्दयोक्त्यपरुषं निःसीमशर्मप्रदम्॥ Verse 94 (Vairāgya)
3. cf. *Lali. Sahas.* name 422.
4. निद्रादौ जागरस्यान्ते यो भाव उपजायते।
तं भावं भावयन्साक्षात् शिवमक्षयमश्नुते॥ *Yoga Vasiṣṭha*

the situation of bliss par excellence. *Yogis* concentrate at this point for realization of that Supreme Bliss. *Sandhyā* virtually is the point of non-separation of *jivātmā* soul with *Paramātmā*-soul, of consciousness with supreme-consciousness or of *citih* with *caitanya*. A *Brahmajñāni* experiences this state when he utterly loses distinction between the microcosm and macrocosm or between the knower and the known. That is *Sandhyā*.

सावित्री — Sāvitrī — 450

Who is the creative power to give birth to the universe.

Sāvitrī[1] is virtually the creative power just like the sun who creates, sustains and dissolves the whole creation. It is through the grace of *Sāvitrī* that renovation of all things in the creation takes place after the universal destruction. *Sāvitrī* is also known as *Gāyatrī* who is the soul of all movement. From Her ray of light, the sun becomes luminous.

त्रिपदाश्रया — Tripadāśrayā — 451

Divine Mother resting on Her three feet.

Gāyatrī, the universal Divine Power, adheres to three-fold three feet during the course of activity. *Gāyatrī* is known as *Veda Mātā*, Mother of the *Vedas*. Her feet comprise[2]:

i. *Gāyatrī*, the three vital forces, *Prāna*, *Apāna* and *Samāna*.
ii. *Sāvitrī*, the three worlds, *Bhumi*, *Antarikṣa* and *Deo*.
iii. *Sarasvatī*, the three *Vedas*, *Ṛcah*, *Yajūmsi*, *Sāman*.

Each group of the threes has eight syllable sounds.[3] Eight multi-

---

1. *Sāvitrī* develops from *Sāvitr* which means generating or producing. Hence *Śavitrī* is the primeval generator of this universe. *Śāvitrī* is also the name of a celebrated verse of the *Ṛgveda*, so called because it is addressed to the sun. It is called *Gāyatrī* because it is composed and recited in this metre by every *Brāhmana* at his *sandhyā* (morning and evening) devotion and other occasions also.
   Also refer to the commentary of name 447 in this book.
2. Also refer to third para of the comm. on name 447, *Gāyatrī*.
3.

(i) प्रा	ण	अ	पा	न	स	मा	न	—8	
(ii) भू	मि	अन्	त	ऋ	क्ष	द्	यौ	—8	24
(iii) ऋ	च:	य	जूं	षि	सा	मा	नि	—8	

All Ślokas of Bhav. Sahas, are in *Anuṣtubh Chhanda*—Metres with eight syllables in a quarter.

plied by three gives twenty-four ($8 \times 3 = 24$), representing the twenty-four basic categories (Tattvas)[1], which comprise the body of the Deity, *Mahā Gāyatrī*.

Again, there are nineteen categories of movable and immovable things in this world. Added to these the five gross elements, they comprise twenty-four. This is represented in the *Gāyatrī Mantra*, which consists of three groups of eight letters each.[2] The three groups are the three feet of the Deity and each foot comprises eight categories (letters), all combined making twenty-four.

It is, therefore, evident that *Gāyatrī*, resting on three feet, is the substratum of the whole universe. She is Herself the cosmic Mother resting on the three feet composed of this trichotomic world. She is love and beauty.

She is also beyond, called the fourth. She is eternal, as expressed by Bhagavan Krishna.[3] She is the phenomenal universe and also beyond that.

त्रिसन्ध्या **Trisandhyā**[4] **452**

The junction point of three times.

The state of excellent bliss is attained by *yogis* after successful contemplation on *Gāyatrī* and concentration at the point of annihilation as a result of the ripe combination of knowledge and devotion. It is the junction point of three letters,[5] three planes,[6] three times,[7]

---

1. According to *Sānkhya*—*Vedānta*. Please note that *Gāyatri Mantra* is a Vedic Mantra.
2.

(i) तत्	—स	—वि	—तुर्	—व	—रे	—ण्य्	—अम्	—8	24
(ii) भर्	—गो	—दे	—व	—स्य	—धी	—म	—हि	—8	
(iii) धि	—यो	—यो	—नः	—प्र	—चो	—द	—यात्	—8	

3. त्रैगुण्यविषया वेदा निस्त्रैगुण्यो भवार्जुन: *Bhag. Gitā* II.45.
4. *Trisandhyā* is a famous place of pilgrimage in the Anantnag district of Kashmir. Pilgrims go there in the month of Āṣāḍha. There is a spring which usually remains dry. It suddenly gurgles with fresh water at an indefinite time when the waiting pilgrims have a sacred dip and offer worship.
5. a, u, ma.
6. *Bhuh*, *Bhuāh*, *Svāh* (earth, space, heaven).
7. *Bhūt*, *Bhaviṣyat* and *Vartamāna* (Past, present, future).

three *Vedas*,[1] three Devas[2] and three fires.[3] It is the state when all this trichotomic existence is experienced as one eternal and pervading self.

Trisandhyā usually refers to the junction time of dawn, dusk and noon. Oblation at these special times is enjoined by the *Vedas* for every seeker of Supreme Bliss.

In the *Tantra* tradition of *Śāktopāya*, it is the middle point between two actions, two breaths and two states, where bliss of *Śiva-Śakti* is experienced by *yogis*. That is called *Trisandhyā*.

त्रिपदी **Tripadī** **453**

The possessor of three forms.

Trichotomy is the nature of the whole world. The cosmic Mother pervades all kinds of three forms and evolves in a particular form in each. "Her morning form is described as a budding virgin like the *kumuda* flower with a rosary in hand. At mid-day she is full-grown, with blooming face and charming eyes. In the evening she appears well advanced in age with breasts sunk and bearing a garland of skulls. Lord *Viṣṇu* and Lord *Śiva* pay obeisance to that divine form as the first passport of the universe. May She protect all".[4] Three-time daily oblation[5] is, therefore, enjoined on the twice-born to seek the grace of the deity, who as protector of vital airs is called *Gāyatrī*,[6] as giver of life to the world she is called *Sāvitrī* and as speech of the *Vedas* she is called *Sarasvatī*.

धात्री **Dhātrī** **454**

One who holds torturing doubts as trifling blades of grass.

---

1. *Ṛcas*, *yajūmsi*, *sāmāni* (*Ṛkveda*, *Yajurveda*, *Sāmaveda*).
2. *Brahmā*, *Viṣnu*, *Maheśa* (creator, sustainer, dissolver).
3. Gārhapatya, Āhavaniya, Dakṣin/Jatharāgni, Vaḍavāgni, Śmṣānāgni.
4. प्रातःकाले कुमारी कुमुदकलिकया जप्यमाला जपन्ती,
   मध्याह्ने प्रौढरूपा विकसितवदना चारुनेत्रा विशाला।
   सन्ध्यायां वृद्धरूपा गलितकुचयुगे मुण्डमालां वहन्ती
   सा देवी दिव्यदेहा हरिहरनमिता पातु नो ह्यादिमुद्रा॥
   Devidhyānaratnamālā
5. अहरहः सन्ध्यामुपासीत *Veda.*
6. See name 451.

The power that supports and protects everything in the universe like mother and keeps it in right condition also. She tolerates every unbalancing factor and holds it in balance so that the universe continues till its stipulated circle of time. During the evanescent course of the world elation and ablation, caused by different events, give experiences of losing the balance. That creates torturing doubts about the creator and so on. But the protecting power of the mother becomes the firm bridge for the sake of preserving order of the beings[1]. Thus She is the sustainer of the universe.

सुपर्वा **Suparvā[2]** **455**

One with suitable joints.

The powers of the organs of cognition serve as joints to combine an object with its enjoyer. It is the inner power of sustenance that keeps them in order and does not allow them to go beyond limit. As such they are termed as *Devas*, divine powers, to whose doings the divine Mother alone affords satisfaction and balânced function. She is the power of mutilation of the little ego. She showers grace at a special lunar moment.

सामगायनी **Sāmagāyanī** **456**

Divinity in the conciliatory conduct of singing.

The soothing power of understanding, present in one's heart, transforms the conscience to unspeakable and unfathomable regions of infinity. *Yogis* practise awareness of the supreme, pure and magnificent self through the piercing rythm of music. This conciliatory conduct of singing as a charming power of the Divine Mother becomes the means of union of *jīvātmā* with *Paramātmā*.

It is one of the aesthetic raptures that one feels in listening to a melodious song, while one's mind withdrawn from everything around, reposes in the supreme self. This occurs only through the

---

1. "एष सर्वेश्वरः, एष भूताधिपतिः, एष भूतपालः।
एष सेतुर्विधरण एषां लोकानामसंभेदाय।" *Brah. Up.* IV.4, 22.

   Also cf. Name 296.

2. See also name 296 (note 1).

Mother's grace which becomes evident through the important seven letters[1] of music.

Lord *Viṣnu* is called *sāmagāyanāh* and his spouse is *sāmagāyanī*, the all pervading supreme consciousness attainable through the conciliatory conduct of singing. Śri Krisṇa's flute had a charming influence on Gopis.

पाञ्चाली **Pāncālī** **457**

The one reality displaying itself in five ways.

The goddess as such is the power of creating an association of the five elements for realization of the Supreme Truth.

Pāncālī is the name of *Draupadi*, the wife of the five *Pāndavas*. Symbolically it means the divine power that unites the five sense organs to aim at the supreme goal of life.

बालिका **Bālikā** **458**

The transcendental Reality assuming immanence as a playful girl.

The cosmic Mother is engaged in her cosmic play like a playful girl. She is an embodiment of piety and a mine of all learning and wisdom, as she never leaves Her proximity.

बाला **Bālā**[2] **459**

The sporting girl.

The primordial state of consciousness in its first movement towards creation is signified by the deity. *Parā śakti* is about to sprout as the universe. This signifies the beginning of the *śabda Brahman* and there is no cognizance of sex[3] here. Taking form as *Bālā*, the cosmic Mother is just a playful girl.[4] Even in creation Her supreme glow is untainted.

---

1. *sā, re, gā, mā, pā, dā, nī.*
2. *Bālā Devi* is a sacred shrine near Khrew in Kashmir.
3. cf. त्वं स्त्रीत्वं पुमांनसि त्वं कुमार उत वा कुमारी *Śvet. Up.* IV.3.
4. cf. *Gāy. Sahas.* name 728; *Lali. Sahas.* 965.

बालक्रीडा **Bāla-krīdā** **460**

The energy of creative play.

The Divine Deity amuses Herself in the unintentional sport of creation, protection and dissolution of the universe. It is a mere play because there is no proposal, aim or object in the manifestation. There is no taint of trichotomy whatsoever. The goddess holds on to supreme consciousness or the state of undisturbedness, even while assuming thisness. This is the state free from excitement and doubt, the pure state of I-ness.

सनातनी **Sanātanī** **461**

The excellent because of the superior knowledge of self.

The deity here known as the supreme wisdom, remains untainted even while playing the role of the three great gods viz. *Brahmā*, *Viṣnu* and *Maheśa*. She is eternally present in all the modes of time,[1] and all states[2] and stages[3] of life, unwavered and unaffected.

गर्भाधारधरा **Garbhādhāradharā** **462**

Who holds the basic energy of creation etc. in her womb.

Parā śakti is the source power of all what comes to be seen and surveyed. Just as a king, understood to be in his palace or at a remote place of enjoyment, is represented by the activity being performed every time and at each and every part of his domain, in the same way, the universal Mother,—"who is hard to see', because of Her extreme subtleness, hidden by knowledge that changes in accordance with worldly objects, located in intellect, because She is perceived there and existing in the body and senses which are the source of many miseries,"[4]—is understood to be the source of all activity in the universe. The power of Mother consciousness works from the inner space of heart within the body as well as in the whole universe.[5]

---

1. Past, present and future—*Kāla traye*.
2. Waking, dreaming and deep sleep—*Avasthā traye*.
3. Boyhood, manhood, old age etc.—*Ṣaḍbhāvavikāra*.
4. तं दुदर्शं गूढमनुप्रविष्टं, गुहाहितं, गह्वरेष्टम्" — *Kath. Up.* II.12.
5. यैव चित् गगनाभोग भूषणे भाति भास्करे।
   धराविवरकोशस्थे सैव चित् कीटकोदरे॥ — *Yoga Vasi.*

That very consciousness is present in the enormous Sun as in the worm, hidden in the smallest hole of the Earth.

शून्या Śūnyā 463

Infinity full of the bliss of Supreme Consciousness.

The absolute reality that is basically and universally one, adopts the three worlds viz. earth, space and heaven, projecting itself in the multifarious activity of the manifestation. *Śūnyā* can never be taken to be a void. In fact it is the eternal wholeness without the knowledge of individuality. *Ākāśa* is said to be *śūnyā*, which is a symbol of consciousness.

According to the doctrine of relativity[1], as one of the fundamental principles of *Nāgārjuna's* philosophy 'everything is void' (*sarvam śūnyam*). By this he means that everything, *dharma*, internal and external, has a dependent origin, the thorough comprehension, which leads to *Prajnā* (intuitive wisdom or non-dual knowledge). It is this wisdom that seeks and longs for Reality. Therefore when the mind's thirst for fulfilment comes to a rest with the realization of Reality, it is *śūnyatā*. It is not void but it is *Brahman*, which has both the characteristics, knowledge and bliss.[2] It is termed the skilfulness of non-clinging[3] i.e. neither clinging to the determinate as ultimate, in its determinate nature, nor clinging to the ultimate as anything specific. This is actually what '*śūnyā*' must mean in spirituality.

According to the non-origination theory[4] 'things declared non-substantial (*śūnyā*) also bring home to us, by implication the idea that they are un-originated and undestroyed'. In the words of Zimmer[5] "*śūnyatā* is the synonym of that which has no cause, that which is beyond thought or conception, that which is not produced, that which is not born, that which is without measure".

The theory of *Ajātavāda*, as propounded by *Gaudapāda* aims at

---

1. Nāgārjuna's Philosophy by K. Venkataramana.
2. विज्ञानमानन्दं ब्रह्म — *Bṛhd. Up.* III.ix.28.
3. *Gaudapāda's* theory of *Ajātavāda*.
4. According to Mādhyamica theory of Nāgārjuna.
5. Philosophies of India, New York, 1951 p.522.

śūnyā. "*Brahman* is birthless, sleepless, dreamless, nameless, formless, ever effulgent, everything and a knower".[1]

Śūnyatā in *Mādhyamika* Buddhist thought is understood as *prajnā*, supreme wisdom.

The *Tantra* explains the conception of *śūnyatā* as the highest reality, *Parā* or *Viśvottīrṇā*. It is also called *Anuttara*, transcendence, which in reality is *aśūnyā*.[2] It is positive beingness, *sattā mātratā*, from which emerge infinite universes and annihilate into it.[3]

Śūnyā, as advocated by *Vedānta*, means Infinity. As in the *śruti* "That (causal *Brahman*) is infinite and this (universe—active *Brahman*) is infinite. The infinite proceeds from the infinite. Then taking the infinitude of the infinite (universe), it remains as the infinite (*Brahman*) alone".[4]

Mathematically also we know that zero (*śūnyā*) gives the highest value to a figure. Further, a mathematical figure of any number of digits if multiplied or divided by zero gives zero.

Therefore zero or *śūnyā* is not that void which conveys emptiness as its meaning. It is completeness which is termed infinity. Consciousness is absolute fullness. Therefore, *śūnyā* is the goddess of eternal wisdom which means the absolute fullness of consciousness and in whom the universe appears like blueness of the sky.[5]

गर्भाशयनिवासिनी **Garbhāśayanivāsinī** **464**

Thou who resideth in the womb.

'It is not by the in-going and out-coming vital force (*prāna-apāna*) that a creature lives but it is the central supreme power from which the vital energy emanates'.[6] It is not the act only that brings

---

1. अजमनिद्रमस्वप्नमनामकमरूपकम् सकृद्विभातं सर्वज्ञं ...
   See *Māṇḍūkya Kārikās* of *Gauḍapāda*, III, 36-37 and II, 22.
2. अशून्यं शून्यमित्युक्तम्
3. The Doctrine of Recognition by R.K.Kaw.
4. पूर्णमदः पूर्णमिदं पूर्णात्पूर्णमुदच्यते ।
   पूर्णस्य पूर्णमादाय पूर्णमेवावशिष्यते ।।
5. यस्मिन्विश्वं भाति नीलतावत्
   Nidānkāk (उपदेशरत्नपंचकस्य रत्नप्रभाव्याख्या)
6. न प्राणेनापानेन मर्त्यो जीवति कश्चन ।
   इतरेन तु जीवन्ति यस्मिन्नेतावुपाश्रितौ ।। *Kath. Up.* II.ii.5.

forth the result but it is the divine power of will that makes life move on. Who feeds the child while it is in a womb for nine months? It is the divine design that works just as it is the brain of an artist that paints designs, not his hands and the brush. That power is hidden in the inner recesses of the universal doer, the Divine Mother.

सुरारिघातिनी कृत्या **Surārighātinī Kṛtyā** 465

The victorious action that destroys the enemies of divine dignity.

The name *kṛtyā* is given to a female deity to whom sacrifices are offered for destructive or magical purposes. Here the compound term connotes that it is the divine power of the supreme goddess that assumes form to destroy the evil forces which by their own evil nature tease the good[1] who turn to God for help. 'Purgation is an unfailing process of nature'.[2] The Divine power is of vital importance in maintaining righteousness against evil forces.

पूतना **Putanā**[3] 466

The terrible female force.

Anti divine forces are as natural as formation of wax in the ear and they last as long as the creation lasts. Victory over these is not possible unless these forces are tackled under the conditions they impose. It is essential, therefore, that the Divinity adopts a terrible female force[2] to vanquish the increasing evil. Although anti-divine forces are so much like the divine, since they possess tremendous strength and will power, yet being opposed to Divine Law and Truth, these can be spotted out by their exaggerated ego sense and overpowered by the divine. The goddess is praised here as the terrible female force.

---

1. cf. *Bhag. Gitā* IV.7.
2. *ibid.* Comm. by Swami Chidbhavananda.
3. cf. *Gāy. Sahas.* name 647.
4. Female force is skilful in entrapping the opponent. There is also a terrible female planet called *putanā* who attacks the child when it is one month old. It is believed to be an evil spirit. *Putanā* is also the name of a demon who, while attempting to kill Krishna when but an infant, was herself crushed by the Divine child.

   Agni Purāna (Chap. 299).

तिलोत्तमा Tillottamā 467

The celestial power of attraction.

The divine power of the goddess creates at times such a charm in itself that it entices the anti-divine force, only to bring the level of the universe to balance. Creation of *Tillottamā*[1] is a physical example of the same truth.

लज्जा Lajjā 468

The untainted modesty of noble character.

Modesty or shame is the self preservative instinct present in all creatures. Modesty is the distinguishing mark of noble and virtuous women. The feeling of shame in the form of humility and disgrace is experienced by those who think of or do unjust or immoral actions. Since *Lajjā*, modesty[2] is an alluring quality of maintaining balance in one's character, it dwells in all beings. It is the protecting power, endowed with divine grace for those alone who have a noble background.[3] It is the elegance of character in human beings.

When *Lajjā* is taken to mean appear or shine, it is the blush in which divinity expresses itself. To denote the Divine Mother, it stands for the seed-word *Hrīm*,[4] which is called *Lajjā bīja*.

The word also means 'cover' or 'conceal'. As such it esoterically means 'unconditioned contemplation'. It is the state where all thought ceases and bliss reigns. It is 'the explosion of love that knows no separation'.[5] *Lalitā Sahasranāma* bears the same name at no. 740.

---

1. *Tillottamā* was a prominent celestial maiden. When the two demon brothers *Sunda* and *Upasunda* were creating great havoc in the world by their cruel and immoral deeds, it was *tillottamā* who was deputed to create a split between the two brothers.
Mahābhārata Ādi Parva Chap. 215.
2. या देवी सर्वभूतेषु लज्जारूपेण संस्थिता — *Durgā Spataśatī* V. 44-46.
3. . . . . प्रभवस्यलज्जा — *ibid.* IV.5.
4. *Hrī* means modesty, bashfulness. cf. *Mahāṃanustavah* 20, of Kapali Śastriar.
5. J. Krishnamurti's The Only Revolution p.114.

रसवती **Rasavatī** 469

The source of the nectar of eternal bliss.

The unconditioned supreme perfection is the endless treasure (i.e. *Brahman*) as described in the Upanisads.[1] Just as ocean is the natural store of all water, so is the Divine Mother (*Parā śakti*) the source of the elixir of life.

The lexical meaning of the word *Rasavatī* is 'a kitchen', which connotes that the Mother is the source of all tastes. She is *Annapūrnā*. She is possessed of love, as She is full of affection. She is bliss itself.

Yogis experience this bliss when they have 'a movement in the ecstasy of truth.'[2] They name it *Madhumati Bhumikā*.

नन्दा **Nandā**[3] 470

The joy of self-realization.

Self-realization is not attained. It is bestowed by the unconditional grace of the Supreme.[4] This supreme joy when graced upon the devotee gives him surprise beyond expectation. That is the goddess *Nandā*.

भवानी **Bhavānī** 471

The originating power of the worldly existence.

Bhava is one of the names of *Śiva*. It means 'the state of being'. The spouse of *Śiva* is *Pārvati* who is rightly called *Bhavānī*. *Bhava* is the origin and supporter of all beings and *ana* means the giver of life. Therefore *Bhavānī*[5] is the source and supporter of life in the world.

Bhava also means water and *ana* means giver of life. All creatures have their existence in water. Therefore the sustaining power in water is goddess *Bhavānī*.[6]

---

1. रसौ वै स: *Taitt. Up.* II-6-1.
2. J. Krishnamurti's 'The Only Revolution' p.107.
3. See name 24 also.
4. उपायैर्न शिवो भाति भान्ति ते तत्प्रमादत: *Tantrāloka.*
5. Refer. *Vāyu Purāna.*
6. The presiding deity at the *Śakti Pītha* of *Sthānviśvara*, modern Thanesar in Ambala District Punjab, according to the index of the Sakti Pithas by D.C. Sircar.

Bhava has other different meanings: *Rudra*, *Kāma*, the ocean of *saṁsāra*. The goddess is called *Bhavānī* because she gives life to these.[1]

In the words of Swami Vivekananda: 'The sea calm is the Absolute; She is time, place and causation. Mother is the same as Brahman and has two natures: the conditioned and the unconditioned. As the former she is God, nature and soul. As the latter she is unknown and unknowable'.[2] So *Bhavānī* is the originating power of the universe.

पापनाशिनी **Pāpanāśinī**[3] **472**

The destroyer of sin.

Mother *Parā Śakti* is compassionate to all who sincerely want to realize Her all-pervading truth. Even a mere repetition of Her holy names moves Her to shower grace. The practice of even a little of this dharma (application of a righteous act) protects one from great fear.[4] The fear of death comes from sin. That sin is destroyed by the compassionate Mother.

पट्टाम्बरधरा **Pattāmbaradharā** **473**

Who has sky as garment.

The sky is first of the perceptible elements which go together to make the manifestation appear in gross form. Ether pervades the universe in its most subtle form. It is the garment of the cosmic Mother.

गीतिः **Gītih**[5] **474**

The allurement in song.

The ecstasy of divine grace is such that it allures a yogi to bring

---

1. Ref. *Devi Purāna*. cf. Lali. Sah. 112.
2. Inspired Talks pp. 74-75; Madras 1983 edition.
3. cf. *Lalita Sahas* name 167.
4. स्वल्पमप्यस्य धर्मस्य त्रायते महतो भयात् । *Bhag. Gītā* II.40.
   Also cf. (i) दशवारं पठेद्यस्तु मद्यः पापैः प्रमुच्यते ।
   महादुर्गाणि तरति महादेव्या प्रसादतः ॥ *Devyth. Śīrś*. 26.
   (ii) एकवारं मुदानित्यं येऽर्चयन्ति महेश्वरीम् Bhav. Saha. 138.
5. Repeated at name 931.

him back to the supreme self, the guileless and enchanting beingness. Ordinarily also the lure of a melodious song is so effective that even birds and animals forget themselves. A hunter catches a deer in a forest by this device. A *yogi* is absorbed and gets attuned to the divine while listening to a melodious song. This is the charm of the Divine Mother when sincere or natural mood prevails.

सुगीतिः **Sugītih** 475

The excellence of allurement in singing.

Divine ecstasy does not get disturbed when a yogi adjustably gets allured to it. He can continue to remain in his trance even if there is external disturbance, because he is so abosrbed as to have forgotten his body consciousness. This state is rarely possible by the special grace of the Divine Mother, who is the excellence of allurement in the melody of a song. Even the noise of a brass kettle drum does not disturb the yogi's concentration then.[1]

ज्ञानलोचना **Jñānalocanā** 476

The eye of wisdom.

Knowledge of the supreme self is the only true knowledge. This makes one perceive the subtle and all-pervading divinity of the self. Hence there is the third eye, called the 'knowledge eye', *jñānacaksu*. With this eye of knowledge the supreme oneness of the lord is realized,[2] knowing *Śiva* eternal tranquility is attained,[3] knowing Him all the fetters are set asunder.[4] The goddess is called *Jñānalocanā* as she bestows the eye of knowledge that can perceive the Lord who is hidden in all creatures.[5] It is the eye of wisdom.

सप्तस्वरमयी तन्त्री **Saptasvaramayī Tantrī** 477

Who is the lute of the seven notes recognized by musicians.

The pervading music through the series of seven notes is the essence of *Parā Śamvit*. Musicians of Indian gamut recognize

---

1. भेरीकास्यनिनादोऽपि व्युत्थाताय त कल्पते ॥
2. ज्ञानादेव तु कैवल्यम् — *Śankarācārya*
3. ज्ञात्वा शिवं शान्तिमत्यन्तमेति — *Śvet. Up.* IV.14.
4. ज्ञात्वा देवं सर्वपाशापहानिः — *ibid* I.11.
5. ज्ञात्वा शिवं सर्वभूतेषुगूढम् — *ibid.* IV.16.

seven basic notes[1] in their music. It is the pervading tune of the music played on a lute that gives the essence of music which is understood, enjoyed and lived by the few. It transforms a yogi to all pervading pure consciousness. That is the life of music. That is the soothing power of *Parā śamvit*, pervading *sapta lokas*, the seven worlds.[2] All diversity is transformed into unity.

षड्जमध्यमधैवता Ṣaḍjamadhyamadhaivatā 478

Who pervading the seven primary notes of Indian gamut is perceived distinctly in the fourth, fifth and sixth.[3]

Ṣaḍja, *Madhyama* and *Dhaivata* are the three important (and distinct) notes of Indian music. While singing these notes breath touches the vocal cords of the singer at places where voice lends distinct charm to music. This is evident from the definitions as given in the *Śabdārthacintāmani*: "*Ṣadja*—This note arises after the breath touches six parts of the body viz. nose, throat, heart, palate, tongue and teeth".[4] This note pierces the *Brahma Granthi* of the singer yogi. This is voice of a peacock.[5]

"*Madhyama*—Breath rising from heart and assembling in throat produces sound from the navel".[6] This note clears the *Viṣnu Granthi*. This voice is like the cry of a heron.[7]

"*Dhaivata*—Breath going down the navel, rises up again and goes to throat as if running".[8] This power of breath at *Viśudha*

1. Seven basic notes in Indian gamut:
   मा, रे, गा, मा, पा, दा, नी। *Sangītaratnākara*
2. Seven notes, given above, are a representation of the seven worlds.
3. मा, पा, दा According to *Sangītaratnākara*
4. षड्ज :—
   नासां कण्ठमुरस्तालु जिह्वां दन्तांश्चसंस्पृशन्।
   षड्भ्यः संजायते यस्मात्तस्मात् षड्ज इति स्मृतः॥ *Śab. cin.*
5. षड्जं रौति मयूरः।
6. मध्यम :—
   तद्वदेवोत्थितो वायुरुरः कण्ठसमाहतः।
   नाभिं प्राप्तो महानादो मध्यस्थस्तेन मध्यमः॥ *ibid.*
7. क्रौञ्चो नदति मध्यमः।
8. धैवत :—
   गत्वा नाभेरधोभागं वस्तिप्राप्योर्ध्वगः पुनः।
   धावन्निव च यो याति कण्ठदेशं स धैवतः॥ *ibid.*

cakra pierces *Rudra Granthi* and leads to *sahasrāra*, Eternal Bliss. This is like the neighing voice of a horse.[1]

Samvit śakti pervades all the seven notes of Indian gamut. But the charm of musical allurement is experienced in the fourth (*mā*) and fifth (*pā*), finding repose in the sixth (*dā*). Thus piercing the three knots of the *kuṅḍalinī* path breath of the sound series calms in the seventh note, to shower bliss of perennial joy of the Divine Mother's grace.

Mātrika Śakti becomes prominent with bliss in these three notes.

मूर्च्छनाग्रामसंस्थाना Murcchnāgrāmasamsthānā 479

The characteristic sign in the intonation of gamut.

In a gamut there is modulated rise and fall in sounds which conducts the air and the harmony through the keys in a pleasing manner. There is divinity in the characteristic sound thus produced. This sound gets transformed into the universal sound, the *anāhata*. This attunes itself to *Parā vāk*, the ultimate consciousness, known as *Parā Samvit*. 'It is the *Parā vāk* that manifests itself in the forms of *Paśyanti*'[3], *Madhyamā* and *Vaikharī*. From the point of view of *Śakti*, *Parā* is *cit ānanda*. That is the nature of Reality, *svarūpa-śakti*.

स्वस्था Svasthā 480

Ever established in True Self.

Parā śakti is ever free and spontaneous. *Kriyā* or *śakti* principle is the chief concept of the *Āgamic* philosophy. This makes its dis-distinction from other systems of thought, especially from the

---

1. अश्वस्तु धैवतं रौति ।
2. In PE-5 the compound word is given in two separate names as मूर्च्छना and ग्रामसंस्थाना which mean 'modulation' and 'a mark of the scale in music' respectively. But these do not give as clear a meaning of the divine power as the compound name gives, which is used by Sahib Kaul.
3. 'स्वसंविद्सिद्धायां यैव परावाग्भूमिः सैव ...
पश्यन्त्यादिदशास्वपि वस्तुतो व्यवस्थिता'
Pratyabhijñā Vimarṣinī p.4.

Advaita Vedānta. In the *Tāntric* tradition *Kriya*[1] is used to denote the gross external activity as in the triad of *icchā*, *jnāna*, *kriyā*. It is also used to denote the general dynamism of consciousness, technically called *spanda*, the natural activity, free and spontaneous. Knowledge and activity (*dṛkkriyā* or *prakāśa-vimarśa*) both together is the Reality. *Parā samvit* is the ultimate consciousness. With its transcendent and immanent aspects it is the source of creation and yet is in itself beyond creation. For the creation is not caused by any motive and there is no exerting of the will. *Gaudapāda* explains that "this (creation) is the very nature of the Lord; what shall a perfect being desire?"[2] It is, therefore, rightly understood that the presence of the world of duality does not hamper non-dual self-realization of a liberated soul, *jivanmukta*. *Utpaladeva* says, "one who identifies himself with the universal self and knows 'all this is my own glory' remains in *śivahood* even in the face of prevailing limitations of duality".[3] That is the state of perfect ease. This is true meditation, the state free from mental resolve, favoured by goddess *svasthā*.

स्वस्थानवासिनी **Svasthānavāsinī**[4] **481**

Residing in Her own abode.

Parā samvit in transcendence as well as immanence, is always residing untainted in Her true self. In both these aspects supreme consciousness remains serene and clear like a lotus in water. Thus Her abode is the infinite circle of Divinity whose centre is everywhere and circumference nowhere. This is Her own abode.

---

1. *Kriyā* is not equated with *karma*. The former is effortless (*anāyāsa*) activity. It does not include the reflex action, mechanical activity or the obsessional behaviour of a psycho-neurotic as all these actions are determined and not free or spontaneous. The latter i.e. ethical action is voluntary or full of effort. *Karma* is, therefore, bondage (*Kārma mala*) and as such cannot go side by side with *jñāna*. Lali. Saha. name 914.

2. देवस्यैषा स्वभावोऽयमाप्तकामस्य का स्पृहा

   Mānd. Up. I-9.

3. मर्वो ममायं विभव इत्येवं परिजानतः ।
   विश्वात्मनो विकल्पानां प्रसरेपि महेशता ॥

   Īśvarapratyabhijnā IV.i.12.

4. In PE-4, 8 alternate reading is सुस्थानवामिनी

अट्टाट्टहासिनी **Attātahāsinī** **482**

Thou with loud laughter.

Laughter connotes the sentiment of mirth or humour. It is one of the nine sentiments in poetry. Once the gods were oppressed by the demon *Mahiśāsura*. The triad of gods were incensed on hearing the accounts of his misdeeds. The *śakti* (*Devi*) took shape as a result of the pooling together of the powers of all the gods. Armed with formidable weapons and riding a fierce lion She challenged *Mahiś-āsura* with a loud laughter and later destroyed him along with his army.[1] Again, when *śumbha* accused her of taking help of 'other gods', she had a derisive laugh and withdrew all her emanations into herself. Later she killed him.[2] Laughter is the expression of the unchallengeable valour of the cosmic Mother.

प्रेता **Pretā** **483**

Who is above the taint of worldliness.

Although *Parā śakti* is the source of creation etc. yet in itself is beyond creation. She is completely untouched by the circle of *samsāra*.

प्रेतासननिवासिनी **Pretāsananivāsinī** **484**

The Divine Mother seated in the palanquin, borne by the divine deities.

Although *Parā śakti* is eternal yet She lives in her five-fold glory i.e. creating, preserving, dissolving, kindness of revealing the truth and concealing the same,[3] conducted through respective agencies.[4] *Sadāśiva* forms the seat and the remaining four are the palanquin bearers. They are also called *Pretās* for they have no taint of the world because of remaining in constant touch with *Parā śakti*.[5] She is the

1. Refer to Second episode in *Durgā Saptaśatī.*
2. *Durgā Saptaśatī*, the third episode.
3. सृष्टिः, स्थितिः, संहार, अनुग्रह, पिधान।
4. ब्रह्मा, विष्णु, रुद्र, ईश्वर, सदाशिव।
5. cf. 'प्रेतासनाध्यासिनी' *Pañcastavī* I.11.

   Sri Harabhatta Sastri explains the term thus:

   प्रेतासनाध्यासिनीं प्रकर्षेणेतः संमिलितः स्फुटेदन्तां निमज्ज्याहन्ताप्रधानां स्थिति-मुन्मग्नामनुप्रविष्टः।

   Harabhatti Vol.I.p.47.

source of their glories. Esoterically, Mother *Pretā* is the predominating power over this-ness (world of duality) and complete assertion of I-ness in supreme self.

गीतनृत्यप्रिया Gītanṛtyapriyā[1] 485

Exorable through song and dance.

Divine Mother is pleased with those who approach Her with loving devotion, *Prem Bhakti*.[2] Such a devotee gets absorbed in the true nature of Mother by singing the names and dancing to their tune.

It is verily the glory of Divine Mother that thought of God comes to all who chant the *Sāma Veda* or listen to it. It is, therefore, enchanting even to those who cannot understand it. This *Veda* is best set in music that transforms manhood into Godhood. Bhagwan Himself said, "Of the Vedas I am the *Sāman*".[3] Divine Mother is, therefore, exorable through singing and dancing.

अकामा Akāmā[4] 486

Free from desires.

Parā śakti, to whom all objects of desire are but the self, is without interior or exterior. She is entire and homogeneous supreme self. She grants desires to her devotees who by whichever means aspire to be one with Divinity. In Her unconditioned nature of affection and love she is unknown and unknowable.

Kāma cannot be equated with *Bhakti*. In *Bhakti*, the mind naturally renounces sense pleasures; in *Kāma* it gets engrossed in them.[5]

---

1. Alternate readings: MS-1, गीतनृत्तप्रिया; PE-4,3,5,8: गीतनृत्यप्रिया also नृत्तगीतप्रिया
   There is no difference in meaning.
2. सा त्वस्मिन् परप्रेमरूपा
   'That, verily is the nature of supreme Love of God.'
   Nārada Bhakti Sutras I.2.
3. वेदानां सामवेदोऽस्मि
   Bhag. Gītā X.22.
4. Alternate reading in PE-5 कामा—the wish cow, who gives to Her devotees whatever they wish for. In Her conditioned nature she is God, nature and soul, the triangle of existence.
5. cf. सा न कामयमाना, निरोधरूपत्वात्।
   Nārada Bhakti Sutras I.7.

तुष्टिदा **Tuṣṭidā** 487

Who gives contentment to those who are satisfied in life.

Tuṣṭi[1] refers to mind or the internal organs (*antāhkarana*) as a whole. It is indifference to everything except the spiritual bliss, having obtained which one does not reckon any other gain, greater than that.[2]

पुष्टिदा **Puṣṭidā** 488

Who gives the feeling of fulness to those who are prosperous.

Puṣṭi[3] refers to body, its nourishment and growth. Acording to mind-body relation advocated by psychology, contentment gives richness of growth to body. Therefore, being blessed with spiritual joy the yogi's body grows full.

अक्षया **Akṣayā**[4] 489

The undecaying.

The universal Mother is of undecaying sovereignty. In Her transcendent aspect She is eternal. In Her immanent aspect She is untained and therefore ever new.[5]

निष्ठा **Niṣṭhā** 490

The power of faith.

Parā śakti is the power of firm faith that a true devotee maintains in himself, in becoming one with the supreme self. It is his steadiness in spiritual practice. It is firm adherence to truth.

---

1. (i) मनस्तुष्टि:
   (ii) The goddess is worshipped as *Tuṣṭī* in a certain temple called *vastreśvara* (*Vasrāpatha Tirtha*) according to *Padma Purāna*.
2. यं लब्ध्वा चापरं लाभं मन्यते नाधिकं ततः ।

   Bhag. Gītā VI.22
3. (i) शरीरपुष्टि:
   (ii) The goddess is worshipped as *Puṣti* in the shrine at *Devadāruvana*.
4. Alternate reading in PE-5 क्षया which means the power of universal destruction. क्षय: means abode also. That way it conveys that the Mother is the abode of the universe.
5. नित्यमेव नवं नवम् ।

सत्यप्रिया **Satyapriyā** **491**

Obtainable by truth alone.

God is Truth. Goddess is Truth. Whatever is, it is truth.[1] Truth is one and eternal. It cannot be nullified at any time. It is that amorous power which is non-dual and uninterrupted supreme. To quote a few examples: *Satyakāma*[2] and *Yudhisthira*[3] obtained this glory. King *Hariṣcandra*[4] displayed a living example of truth. The Goddess displays Her own truth in this way.

Supreme consciousness eternally abides in the past, present and future as one perennial beauty unaffected and unshaded.

प्रज्ञा **Prajnā**[5] **492**

The wisdom.

Pure consciousness is true wisdom. It is independent and unrelated to any time. It is like a solid lump of salt.[6] Therefore every bit of it is of one supreme taste. This wisdom is the highest deity of the wise.

लोकेशी **Lokeśī** **493**

Having supremacy over all the worlds.

The Mother is the world-transcending power, not attainable to common man. She commands the procession of the worlds and orders of mankind.

Lokeśī is a name of *Durgā* who has the sovereignty of creating, protecting and dissolving the universal manifestation.

सुरोत्तमा **Surottama**[7] **494**

The excellent deity.

Parā śakti is the Mother of all deities. She grants the supreme

---

1. यदस्ति सन्मात्रम् *Bahvarca Up.*
2. Ref. *Devī Bhāg.* chapts. 10, 11 of *skanda* III.
3. Ref. *Mahābhārata*, Ādi Parva.
4. Ref. *Devī Bhāg. skanda* VII verses 18-27.
5. Alternate reading: PB-5 प्रख्या which means perceptibility, the activity of perceiving the truth. It is pure celebrity of the supreme consciousness. cf. name 88.
6. सैन्धवघनवत्
7. Also means 'the sun'.

state to devotees. Her soothing effulgence shines like the bright-ness of the sun which instead of burning soothes and sustains eternal will.

सविषा **Saviṣā**[1] **495**

Ever spreading grace.

Grace of the Divine deity permeates the inner recesses of an earnest devotee when she casts a mere look filled with immortal bliss.

Viṣā means intellect or understanding. Mother is that true and pure wisdom herself. She is super-consciousness and pervades everywhere in the universe in a graded system.

ज्वालिनी **Jvālinī** **496**

The spouse of *Jvālin* (*Śiva*).

Jvālin is an epithet of *Śiva* known in cardiac plexus (*anāhata cakra*) as *Īśāna Rudra*. *Kākinī*, His spouse is termed *Jvālinī*, the fire of knowledge that destroys all kinds of impurities (*malas*) to give a clear conception of universal consciousness to the yogi. In the centre of this *cakra* is the power-triangle (*śakti-trikona*) which shines like the lightning. This fire of knowledge burning bright with sincere love leaves no trace of the darkness of ignorance. Divine revelation of primordial self dawns here, with the grace of *jvālinī*.[2]

ज्वाला **Jvālā** **497**

The eternal flame.

The eternal flame of knowledge and love is ablaze in every heart. But in common people this flame remains dormant, covered with the limitation of the false idea of little self. *Yogis*, with the help of spiritual practices uncover it and become the flame itself.

विषमोहार्तिनाशिनी **Viṣamohārtināśinī** **498**

Destroyer of the distress created by the illusion of diffusion. When, after penance and perseverance, Truth is revealed to an

1. Alternate reading: PE-5 and MS-1 सुविषा ; MS-2 सविश्वा.
2. ज्ञानादेव तु कैवल्यम् *Veda*

aspirant, he is bestowed with transformed vision, which clears all limitation and doubt harboured before. He wakes up in splendid surprise. That clear vision sanctions his approach to Divinity. Divine Mother alone is that power.

विषारिः **Viṣārih** **499**

Untainted by diffusion.

Viṣārah means 'a snake'. Accordingly the name connotes that the goddess even while assuming the triple process of creation etc. remains untainted as the body of a snake remains even while passing through pollution. Snake also connotes conquest over lust.

नागदमनी **Nāgadamanī** **500**

Who keeps a cruel or tyrannical creature in restraint.

The word *Nāga* has two meanings: elephant and cobra. This represents tyrannical creatures like *Mahiśāsura*, and *Śumbha* and *Niśumbha*.[1] The goddess takes form to curb their evil doings and keeps such forces always in restraint. This is Her *Dūrgā* form.

कुरुकुल्ला **Kurukullā**[2] **501**

Who represents the principle of deliberation, *vimarśa*.

Bhāvopaniṣad[3] is one of the upaniṣads relating to *śākta* thought. Therein the supreme Brahman is described as *Parā śakti*, the primordial Force. The *Tantras*, concerning both *Śaiva* and *Śākta* schools, hold that there is one Reality, the supreme Light known as *Prakāśa*. When this Truth is self-moved to manifest something of itself, there is a movement which is called *spanda*. This movement is a deliberation on the Truth. It is known as *Vimarśa*. The interplay of *Prakāśa* and *Vimarśa* results in a graded manifestation distinguishable through name and form. *Vārāhī* and *Kurukullā* start the process as the Father and the Mother,[4] which are the emanations of *Lalitā Tripurasundarī*, the transcendent and supreme

---

1. महिषासुरमर्दिनी, शुम्भनिशुम्भदैत्यदलिनी, शुम्भादिदैत्यार्दिनीम् ।
   These names of the goddess are mentioned in the *Durgā Saptaśati*.
2. cf. *Lali. sahas.* name 438.
3. One of the 120 famous Upaniṣads.
4. वाराही पितृरूपा कुरुकुल्ला बलिदेवता माता ।
   Bhāvan. Up. 4.

Mother. The rays emerging from the Supreme Light in the course of various stages of manifestation array[1] themselves in a form pattern to which the *Tāntrics* give the name *Śri Cakra*. In this pattern *Vārāhī*, though in the place of father, is considered to be feminine, as the *Tantra* holds that the whole creation is the action of *śakti*. She is known as *Dandanāthā*, the executor. In relation to this, *Kurukullā* is identified as *Mantrini* as she is said to be located in the space in between the ramparts of *cit* and *ahankāra* (i.e. *Buddhi*), the power of looking back on the self. This place is called *Vimarśamaya* in *Śri Cakra*. She is also called *Rājarājeśvarī* or *Kāmeśvarī*. Hence *Kurukullā* represents the principle of deliberation, *Vimarśa*.[2]

Kurukulla, as the form of Generatrix is the Divine Mother. The Upanisad says: 'Kurukulla the deity of the sacrifice is the Mother'.[3] She is the goddess of oblations for the sixteen *Nityās*,[4] also called *tithinityās*. The *Nityās* refer to the places in the form of the cycle of time. "Real looking inward is viewing the evolution of time in the form of lunar days. Real knowledge is that in which these fifteen days are known as the eternal factors".[5] *Kurukullā* is to be identified with each one of the *Nityā devatas* Thus it is the great sacrifice of the Primordial Mother that has resulted in creation, *Balidevatā Mātā*.[6] Having deep and great love for her children, Divine Mother takes upon herself the pangs, sorrows and sufferings of the creation, as torturing influences of the powers of Darkness could thus alone be removed and the creation lifted to Light, joy and eternal Truth. Sri Aurobindo says: "The Mother not only governs all from above,

---

1. In order, as put by Campbell:
   'By torch and trumpet fast arrayed,
   Each horseman drew his battle blade'.
2. cf. *Bhāvanopaniṣad*. Commentary by Bhaskara Ray. Tr. S. Mira. Pub. Ganesh & Co.
3. Refer to note 4 on page 237.
4. The fifteen deities from *Kāmeśvarī* to *citra* and the sixteenth, called *sadākhya* corresponding to fifteen lunar days and junction *Amākalā*.
5. तिथिरूपेण कालस्य परिणामावलोकनं
   नित्याः पञ्चदशैताः स्युरिति प्रोक्तस्तु वासनाः ।। *Tantrarāja*
   Also cf. पंचादश तिथि रूपेण कालस्य
   परिणामावलोकनं पंचदशनित्याः *Bhāvn. Up.* 34.
6. *Bhāvan. Up.* 4.

but she descends into this lesser triple universe, ... she has consented to the great sacrifice and has put on, like a mask, the soul and forms of Ignorance. But personally too she has stooped to descend here into the Darkness that she may lead it to Light".[1]

Prakāśa is the nature of supreme Mother and *Vimarśa* is the sacrifice, which is like the waning experience of the fifteen lunar days. This is subtle form of *Kurukullā*. She is the deity of penance and discrimination.[2]

Mother *Kurukullā* helps aspirants in crossing the river of *sādhanā*. She is therefore "considered to be a goddess of Boats, fully drunk with wine, boarding a boat of gems and holding in her hand a paddle of gems.[3] The *mantra* employed for *Kurukullā* is similar to that of *Tārā*.[4]

Kurukullā[5] is the deity of deliverance.

---

1. The Mother p.48.
2. For details of *dhyāna*, *mantra* etc. of the deity see *Tantrarāja* chaps. 3.22. The commentator explains Her as *Nagna* having directions for garments. This denotes her expansive nature. The meaning of *ānandavigraha* is given as *Samvidaikarupā* which means having knowledge alone for her form.
3. cf. *Bhāvan. Up*. Tr. S.Mira note. 12.
   Also see *Lalitāstavaratna* verse 97.
4. *Tantrarāja* chap. III verses 89-92.
5. The alternate readings of this name are :
   (i) *Kurukulyā* (कुरुकुल्या) PE-4, 8.
   This means 'relating to a family of priests', which may connote that the goddess is the most respectable and virtuous deity.
   (ii) *Kūlakulyā* (कूलकुल्या) (Ref. Śakti Ank—The Kalyana, Gorakhpur, August, 1934 A.D. p. 685). There is a *śakti peetha* called *Kūlkulyā* near the famous Kusinagar.
   In a short description of the shrine dedicated to the deity it is said that in the south-east corner about nine kms. from Kusinagar the famous pilgrim place of the Bandhas, there was a dense forest surrounded by two streams. In the middle part of the forest was a shrine of *Durgā* on the bank of a stream. Since *kulya* means stream and *kula* means a bank, the goddess is given the name *kūlakulyā*. *Kūlakulasthāna* is, therefore, given the name to the forest, which is reported to have reduced considerably now. As it is said that the goddess does not like to be inside the temple, the statue is installed on the terrace of a walled place. A fair is held here during Ramanavami days (Caitra/March). Animal sacrifice is not given at this

अमृतोद्भवा **Amṛtodbhavā** **502**

Born of the nectar of immortality.

Once the conflicts of mind-body and soul are resolved, the highest point on the *sādhanā* path is favoured. *Lakṣmī* signifying *abhyudaya* (well-being or fortuṇe) and *amṛta* signifying *niśreyasa* (moral and spiritual elevation leading to ultimate beatitude) combine to bestow glory on *sādhakā*. We have an example. Ambrosia was produced from the churning of the ocean of milk when the gods and the demons tried to resolve their conflict. *Lakṣmī* took prominent part in preserving *Amṛta* for the *Devas*.[1]

The goddess is the source of ambrosia which flows from *sahasrāra* when she in the form of *Kuṅḍalinī* unites with *Śiva*.

भूतभीतिहरा रक्षा **Bhūtabhītiharā-rakṣā**[2] **503**

Who removes the fear of devils and also protects.

The universal Mother totally removes all fear of duality (caused by ignorance), by engendering knowledge of the supreme self. She throws into fear the brutal and ignorant who fail to see unity underlying the empirical differences perceived. She protects by granting true identity of soul and God. Thus removes the fear arising from the sense of duality.[3]

भूतावेशविनाशिनी **Bhūtaveśavināśinī** **504**

Who brings about annihilation of a demoniac possession of a person.

Cognition of differences, love and hate, and above all ego are the demons which enter an individual and inflict pain in the cycles of numerous births and deaths. The Mother destroys all these

---

shrine, and those who attempted, are said to have come to harm. The goddess is believed to be in perfect awareness of the supreme self. Aspirants assemble here for spiritual practices. To the south of the shrine at a small distance there is also an ancient temple of *Kūlakuleśvaranātha*. A fair is said to be held here on the *Śivarātri* day. She is the ruling deity situated between the heart and the head and beyond also, *Atitiṣthatdaśāngulam* (*Puruṣasukta* of *Ṛk Veda*).

1. *Śrimad Bhāga*, VIII-8, 9 chapts.
2. Alternate reading MS-1 भूतभीतिहरीरक्षा
3. द्वितीयाद्वै भयम् *Veda*.

pains by engendering intuition of the supreme Reality, and annihilates all demoniac sense of the little ego.

रक्षोघ्नी **Rakṣoghnī** **505**

Who Kills evil spirits.

The Divine Mother is under a vow to appear again and again to destroy the demons that are born from time to time to spoil Her creation.[1] She restores the balance so that the universe has its course.

राक्षसी **Rākṣasī** **506**

Who permeates (through) the demons that are born from time to time to spoil Her creation.

The goddess is under a vow to appear again and again to destroy the demons by treating them in the way their conditions demand. As goes the proverb 'a diamond cuts a diamond', the Mother assumes a furious form of *Kālī* or *Durgā* to vanquish the anti-divine forces which assume similar masks.

रात्रि: **Rātrih** **507**

The night of indistinction.

The Power that unites yogis with the ultimate supreme self dissolving all duality is here connoted by the term *Rātri*. Just as during a pitch dark night no distinction of any kind between a hill and a valley, a forest and bare or smooth ground, high and low etc. is observed, so a devotee absorbed in Divine Mother's nature experiences no duality of any kind.[2] The Mother in her non-dual nature is taken here to be the night.

It is called the *Śiva's* night, *Śivarātri*, the high state of self realization in which the world of relativity fades away. It is the self-luminous state in which the *yogi* remains fully conscious of his identity with the True self. *Utpaladeva* has sung of this state, "Where the sun, the moon and other luminaries set, that ineffable 'night of

---

1. Refer to the three episodes of *Durgā Saptaśatī*.
2. या निशा सर्वभूतानां तस्यां जागर्ति संयमी ।
   यस्यां जाग्रति भूतानि सा निशा पश्यतो मुनैः ॥

   Bhag. Gītā

Śiva', shining with the exhuberance of its own light, is truly blessed".[1]

दीर्घनिद्रा Dīrganidrā[2] 508

The eternal equipoise.

The goddess is verily *Brahman* or *Śiva* Herself. Attaining that highest state of the supreme there is no coming and going, in this world of hate and love, hunger and thirst or pain and pleasure.

दिवागतिः Divāgatih 509

Transitory like the day.

The immanent aspect of *citśakti* is a passing phase like a day. This aspect though real is ever changing just as water flowing down a river is ever changing and new. Although it does not appear so yet it flows every time.

चन्द्रिका Candrikā 510

The full moon light.

The Mother as such causes the ebb-tide in the sea of happiness. She bestows prosperity upon those who are devoted to Her, heart and soul. She is the embodiment of soothing beatitude, like the moon light that unites the two lovers. The Divine Mother as such grants union of *Jīva* with *Śiva*.

चन्द्रकान्तिः Candrakāntih 511

The gladdening moon light.

The Divine Mother gladdens the hearts of those who are tormented with the fire of triple misery.[3] She is *Ānanda śakti*, ready

---

1. यत्र सोऽस्तमयमेति विवस्वां-
   श्चन्द्रमा प्रभृतिभिः सह सर्वैः ।
   कापि सा विजयते शिवरात्रिः
   स्वप्रभाप्रसरभास्वररूपा ॥ Śivast. IV-22.
2. Alternate reading PE-4, 8 दीर्घनिद्रानिवारिणी
   This makes one nameless.
3. Tripple misery of the world:
   i. Misery caused by the internal and external sense organs, *ādhyātmika*.
   ii. The objective world meditated by the sense organs, *ādhibhautika*.
   iii. The super natural powers behind the visible world, *ādhidaivika*.

to shower grace upon whoever comes to take Her refuge. This is the display of Her *Kriyā śakti*.

सूर्यकान्तिः Sūryakāntih 512

The sunlight of knowledge.

The supreme Mother dispels all darkness from the hearts of Her devotees. She is the power of knowledge like that of the dazzling sun which clears away all darkness of ignorance. She dries up all sin and grants perennial joy.

निशाचरी Niśācarī 513

Moving about by night.

The supreme power of pure consciousness is difficult to attain. The Goddess in Her supreme glory remains concealed and is not knowable. This is connoted by saying that She moves about by night. This esoterically means that the Divine Power, although all pervading and eternally full, is revealed only to the few graced ones. It is subjective and cannot be seen as an object.

डाकिनी Dākinī 514

The deity that moves from fear to bravery and vigour.

Dākinī is the female deity (*śakti*) residing in the *Mūlādhāra cakra*[1] (pelvic plexus). She is the deity having conceit in the tangible faculty of embodied beings. The true identity of soul and God lies in the experience of unity underlying the empirical differences perceived. This begins with the release of latent human energies. To deal with the anti-divine force in the manner they demand the Goddess evolves in the form suggesting bravery and vigour.

---

1. Vide i) *Saundarya Lahari* of *Śankarācārya*.
   ii) *Ṣatcakranirupana* of *Purnānanda* (about 17th century).
   iii) Serpent Power by Sir John Woodroffe.

   Note: Gikhtel of Germany has given a different order of the *ṣat cakras* based on his own experience. (*Śakti Ank* of *Kalyān* Gorakhpur; Aug. 1934 p.454). Buddhists of 6th and 7th centuries have given different versions of *ṣatcakras* on the imagination of their magical performances. *Kuṇḍalinī yoga* is a practical art and should be learnt from a competent preceptor under personal guidance.

Psychologists also maintain that human reaction to loud noise is fear. This develops the spirit of bravery. The historic battles of the *Mahābhārata* began with the blowing of conch shells. A hunt begins with the sound of a horn. An army begins the day with a noisy display of bugles and trumpets. Generally speaking, man's religion begins with fear.

Similarly the awakening of *mūlādhāra śakti* is caused by *Dākinī*. The interaction of loud music and inner vitality guide us towards the spiritual aspect of our inner selves. The deity plays the role of female goblin to eradicate all kinds of obstructions to the royal road towards realization of self. In yogic parlance, *Dākinī* is the power that pierces *Brahma Granthi*, the first of the three knots in this journey.

शाकिनी **Śākinī[1]** **515**

The deity that grants the state of awareness.

Śākinī is the female deity (*śakti*) residing in the *Viśudha cakra* (carotid plexus) which represents the element sky[2] or space. As spouse of *Pancavaktṛa Sadāśiva*[3] She grants purification which is indicated by a higher level of ethics and discipline in the seeker's own personal life. This is known as piercing of *suṣumnā*, the *Rudra Granthi*,[4] in the parlance of yoga. When this *cakra* is activated the knot opens up to permit the higher ascent of *Prāna śakti*, which

---

1. cf. *Lali. Sahas*. (V.T.) name 484 डाकिनीश्वरी. Description differs from that given in *Ṣaṭcakara Nirupaṇa*.
2. The ascent of *prāna śakti* from the base of the spine towards brain may scientifically be called the feed-back of bio-energy towards the higher centres of consciousness. This energy passes through various nerve junctions called *cakras*. Each *cakra* represents an element, as:
   Mūlādhāra represents earth (at the root plexus at the perenium).
   Svādhiṣthāna represents water (at the pelvic plexus).
   Manipura represents fire (the midriff plexus)
   Anāhata represents air (solar plexus).
   Viśudhi represents ether (cervical plexus).
3. The five faces of *sadāśiva* represent the conquest of the five organs. His spouse *śākinī* has three faces representing the acquirement of the knowledge of the past, the present and the future.
4. The three knots (*yogic Granthi*) explained in the notes of name no.602.

transcending the *cakra* enters the subtle realm of *citta* and *Prajnā*, the level of awareness. There is no shortcut for transcending the *Viśudhi cakra*. The yogi acquires omnipresence when *śākinī* purifies his internal organs for awareness of the self. It is here that *Bhakti* illuminates *jnāna*.

शिष्या Śiṣyā 516

The wisdom in a disciple.

The real operative part of the *Ājñā cakra* is at the back of the head where the cerebellum joins the cerebrum near the occipital lobe. Here the functions of the two brains regulate the conscious and the sub-conscious minds. Besides unifications of the two minds, all elements of duality begin to merge into one universal entity at this stage. *Śiva* manifests here as half male and half female i.e. *Śiva* and *Sakti* are united here into one deity called *Ardha-Nāriśvara*. The sincere seeker begins to understand and attain a level of mastery over the functions of the five senses on reaching this stage. He experiences that the *śakti* is really entering the net work of *Ājñā cakra*. The place between the two eye-brows begins to titillate. The yogi experiences a soothing sensation and goes into divine ecstasy.

A *Guru's* guidance and prayer to gods is important now. The earnest seeker is endowed/blessed with divine wisdom,[1] to enable him to tread the uncharted path to rise above the *Ājñā cakra*, as is endorsed by *Vasiṣtha* to *Śri Rāma*. This is the opening of the third eye called *jñāna cakṣu*.

According to the *Nyāya* school God revealed himself in two i.e. *Guru* and *Śiṣyā* to carry on the spiritual line through their question answer process. *Śiṣyā* is the *parāśakti* who on the plans of *paśyantī* and *madhyamā* puts a question as the *Devī* in order to bestow grace on human beings and on the other hand, being poised in *annuttara* (unsurpassable Divine Consciousness) answers as Guru, Bhairava.[2]

---

1. ज्ञप्तेस्तु कारणं शुद्धा शिष्यप्रज्ञैव केवलम् ।

Yogavāsiṣthasāra I-1.

2. Ref. *Parātriṁśikā*
Also see *Dakṣināmūrti Stotra* ; verse 8.

हाकिनी Hākinī[1] 517

The subtle entity as a part of inner self.

The *prāna śakti* or *Kuṇḍalinī* rises from the *Mūlādhāra* to reach the *Ājna cakra*, where it unites with *Śiva*. After passing through a net work of very sensitive nerve clusters the *śakti* regulates and controls the five senses of perception. All duality merges into universal unity. *Ardhanārīśvara* is the deity. This is the threshold of the ultimate state of self-illumination. Hareesh Raja in his 'The Sādhanā Way' calls this 'the beauty spot'. Here the inner self is formless, endless and changeless. This is the most important psychic location in the human body at the centre of the forehead between the two eyebrows. A vermillion tilak at this point marks the rites and ceremonies of the Hindu faith. This is the focal point of meditation for all practitioners of yoga. The tilak of sandalwood paste blended with a touch of saffron has a very cooling and soothing effect on those who meditate for a long time. It may be noted that continuous concentration on the *Ajnā cakra* generates a lot of internal heat. The nerves forming a junction at this spot are sensitive to touch. Therefore this spot is called *Kūrca*. A general sensation of response is experienced if the spot is gently touched with a bare finger when one relaxes for a while. In yogic parlance this spot is called *Guru-sthāna*,[2] the seat of the Preceptor. A yogi's efforts in *sādhanā* end here. Further he is led to divine grace (*śaktipāta*) alone. *Īdā* and *Pingalā* nerves terminate here and the higher journey is through *suṣumnā* alone. *Hākinī* reveals the inner self.

चक्रवाकिनी Cakravākinī 518

Who is ruddy goose in Her playful prod.

Cakravākinī[3] (or *cakravākī*) is a female ruddy goose, a long necked and web-footed wild or domestic bird having healthy red colour. The goose is said to be silly probably from the fact that geese sometimes attack children from the rare. After passing through

---

1. cf. *Lali. Sahas.* name 527 हाकिनीरूपधारिणी
2. *Ājñā* is so called because here is received the command of the Guru from above.
3. Feminine gender of *cakravāk* (a ruddy goose) is *cakravākī*. *Cakravākinī* is used here to mean that the goddess does the work of *cakravākī*.

Ajñā cakra a yogi has to tread the uncharted path[1] with the grace of a Guru. The spot is called *Manas cakra* which "deals with the intellectual potential of the human mind and its ability to exercise control over matter".[2] Goodess *cakravākinī* gives him a sudden playful push to startle him; at Her own independent will. He realizes universal oneness of self. This gives him divine wonder, which the yogi expresses in the words of *Utpaladeva*: "O the sovereign Lord! beginning from mind all the sense organs are loose by their nature. But in the case of Thy devotees endowed with thy divine love, they become unswerving. How is this!"[3]

Cakravākinī may also mean *śarorūpā*, of the nature of movement which refers to the ascending of *Kuṇḍalinī* towards *sahasrāra* or of the nature of an arrow as it darts through the six cakras as explained in the Tantras.[4] The word, again, means *sarasī*, the lake of tranquil consciousness.[5]

सितासितप्रिया **Sitāsitapriyā** 519

The goddess liked by both, the white and the black.

White connotes *satoguna* or pure knowledge, *Śiva*. Black connotes *Rajoguna* or dynamism, *śakti*. *Śakti* is nothing but the nature of *Śiva*. The goddess is *jñāna-kriyā-mayī*, pure knowledge and activity in one. She is *Prakāśa* and *Vimarśa* in one. This is depicted in the symbol of *Ardhanārīśvara*.[6]

स्वङ्गा **Svangā**[7] 520

The self-acting deity.

The Divine Mother is volition, cognition and activity, all the three in one. She is *spandamayī*, rapt in dynamism. Being self-

---

1. Refer to com. of name 517.
2. The ultimate experience in 'The Sadhana Way' by Hareesh Raja.
3. आमनोऽव्यवलयस्य वृत्तयः सर्वतः शिथिलवृत्तयोंऽपि ताः।
   त्वामवाप्य दृढदीर्घ संविदो, नाथ भक्तिधनसोष्मणा कथम्।
   Śivastotrāvali
4. षट्चक्रानां वाकः यस्यां सा तन्त्रविद्या इत्यर्थः। (शरोरूपा)
5. सरसी
6. *Śiva* is white and *Śakti* is black or red.
7. Alternate reading in MS-2 is स्वांगा which may connote a similar esoteric meaning.

coloured She unassumingly displays multicoloured functions.

Svaṅgā also means an embrace. This connotes that "*Devī Kuṇḍalinī Śakti* entering the royal road, *suṣumnā*, takes rest at intervals in the secret places called *cakras* and finally embraces Her supreme Lord, making nectar flow in the *sahasrāra*".[1]

सकला **Sakalā**[2] **521**

Supreme Deity manifesting *Kalās*.

Since *Parā Śakti* is the creatrix of all that appears in animate and inanimate forms covering all the categories from *Śiva* to *Pṛthvī*, She is called *Sakalā*. She is the sovereign power pervading and sustaining every atom from *Brahmā* to the little insect which compose the universe. She is *sakalajananī*, the mother of this manifestation.

In *Śākta* tradition *Parā* or *cit ānanda* aspect of *Śiva-Śakti* is the natural characteristic, *svarūpa Lakṣana*. In this absolute indistinctness *Śiva* is *Akalā*. But the emanation of the triad *icchā-jñāna-kriyā*, pertains to the creation of the universe, which activity of *Śiva* is termed *Śakti*, who appears in various digits or *kalās*. *Icchā-jñāna-kriyā* aspect of *Śiva-Śakti* is thus, the occidental characteristic, *Taṭastha Lakṣana* of *Śiva*. Here *Paśyanti*, *Madhyamā* and *Vaikharī* are unity-in-difference. *Śakti* is then termed *Sakalā*.

The *Tantras* mention a hierarchy of seven stages of soul in its spiritual progress. These stages are called *sapta-pramātā* (seven knowers). This progress may be termed as spiritual evolution. The self evolves from the narrower to the wider and fuller identity of *Śivahood*. *Sakalā* is the first of the seven experients (*Pramātās*)[3] in this ladder of the various experiences of consciousness. This power covers minerals and plants upto *Devas*. Here consciousness is full of three *malas*[4] (impurities) bound by cause-and-effect relation

---

1. *Chintāmanistava* attributed to *Śri Śankarācārya* (vide Burneii's catalogue of Tanjore No. 199B).
2. PE-4, 7, 10 MS(A)-13 सकुला
   Alternate reading मुकुला in PE-5, 6, 7, 8.
3. Seven *Pramātās* are: *Sakalā*, *Pralayākala*, *Vijnānākala*, *Mantra*, *Mantreśvara*, *mantramaheśvara* and *Śiva*.
4. *Ānava Mala* — Feeling of incompleteness.
   Māyīya Mala — Knowledge of duality predominates.
   Kārma Mala — Appearance of good and evil thoughts as ordained by actions done in previous births.

and experiencing everything as different. *Sakalā* has a particular *mantra* and a particular form.

वनदेवता **Vanadevatā** **522**

The sylvan deity.

A similar name of *vanadevatā* is *Vanadurgā*, one of the aspects of *Durgā* mentioned in the *Purānas* and *Āgamas*. Literally *Vanadevatā* means 'a forest god', and may be of interest in iconography. But as an aspect of *Durgā* it connotes 'one who is difficult of approach' or 'difficult to know'. She is the mysterious power and yet being the Mother of the universe she is the personification of tender love. She is the most sublime wisdom as *Ātmavidyā* or *Mahāvidyā*.[1]

गुरुरूपधरा **Gururūpadharā** **523**

(i) She who is in the form of preceptor.

OR

(ii) She who manifests in the great form of the universe.

(i) It is the glance, a side-long look of the Divine Mother that She, out of compassion, assumes the form of a preceptor to lift a striving soul to spiritual height and grant him the power of understanding the Supreme Truth. Therefore, She is propitious.[2] The Goddess reveals Herself to the devotee in comprehensive coherence of the *Āgamas*.

(ii) Cit śakti is the all-pervading power of consciousness manifest in this phenomenal universe.

गुर्वी **Gurvī** **524**

Who is the *Guru's* power of grace.

Preceptor is the greatest power in the form of the grace of God. He becomes the means called *Guru Śakti*, by giving the field and scope for the force to act.[3] "Preceptor is the first power, thought to be in the form of deliberation".[4] *Guru*, therefore, may be said to be

---

1. See name 1 also.
2. cf. कल्याणि ! दैशिककटाक्षसमाश्रयेण ।
   कारुण्यतो भवमि शाम्भववेददीक्षा ।। — *Pancastavī* IV.11.
3. गुरुरुपाय: — *Śiva Sūtra* II.6.
4. गुरुराद्या भवेत् शक्तिस्सा विमर्शमयी मता । — *Tantrarāja*

the power of divine grace[1]. That power of grace has been said to be the collective whole of *śaktis*, that has been said to be the mouth (power of grace) of the *Guru*.[2] This power of grace inherent in the mouth of the *Guru* is greater than the *Guru* himself.[3] Thus the Divine Mother is called *Gurvī*.

Dharmācārya sums up this greatness of the Mother in his hymn, thus: "O Auspicious one! being compassionate, thou revealest Thy transcendent as well as immanent aspects through the graceful look of a great teacher (the preceptor)".[4]

(ii) In Her immanent aspect the Divine Mother manifests Herself as this vast universe, and yet remains transcendent. This is the display of Her great power, unity in the vast diversity.

मृत्युः **Mṛtyuh** **525**

Who is the all devouring death.[5]

The Lord is as much the force of destruction as He is of creation. His power assumes the form which befits the situation of that particular time. *Bhartrihari* expresses the idea very beautifully, "this is the process in which expert *Kāla* plays (his game) with *Kāli*, on the checkerboard of this world with living beings as the pieces to be moved, casting the two dice of day and night".[6]

Particularly, *Kālī*, the goddess of Time, who emerged from *Durgā's* forehead as the fierce black goddess beheaded *Caṇḍa*[7] and *Muṇḍa*[8] and won the name *Cāmuṇḍā*. She alone could manage to spread Her extensive tongue and drink away the blood gushing out of *Raktabīja*[9]. Thus she prevented the emergence of more demons and enabled *Durgā* to exterminate him. *Kālī* in her malign aspect is the deity of all devouring Death.

---

1. गुरुर्वा पारमेश्वरी अनुग्राहिका शक्तिः। Quoted by *Swamī Lakshman Joo*.
2. शक्तिचक्रं तदेवोक्तं गुरुवक्त्रं तदुच्यते। *Mālinīvijaya Tantra*.
3. गुरोर्गुरुतरा शक्तिर्गुरुवक्त्रगता भवेत्। *Triśirobhairava*.
4. कल्याणि ! दैशिककटाक्षसमाश्रयेण।
   कारुण्यतो भवसि शाम्भववेददीक्षा॥ *Pancastavi* IV.11.
5. मृत्युः सर्वहरश्चाहम् *Bhag. Gitā*. X.34.
6. इत्थं चेमौ रजनिदिवसौ दोलयन् द्वाविवाक्षौ।
   कालः काल्या सह बहुकलः क्रीडति प्रणिसारै॥ *Vairāgyaśataka* 37

7, 8, 9 cf. *Durgā Saptaśatī* Chaps. 7, 8.

मारी **Mārī** **526**

The pestilence personified.

The goddess in this form presides over the contagious epidemic disease called plague. She is identified with *Durgā*.[1]

विशारदा **Viśāradā** **527**

The supreme intellect.

On being blessed with supreme intellect one comprehends the essence[2] of Supreme Self, the good of human life. She is the deity of supreme knowledge of the self called *Sarasvatī*.

महामारी **Mahāmārī** **528**

The deity of choleraic diseases.

The goddess presides over cholera[3] which in spiritual parlance connotes the effect of egoism. It is egoism that deters the progress of a *sādhaka* and crushes him to affliction. In this form the goddess conceals Her own Reality to the egoist.

विनिद्रा **Vinidrā** **529**

She who is ever alert.

Awareness of self is the chief aspect of the *citśakti* which includes *Ānanda Śakti* indistincly. The goddess being the full bloom supreme power keeps ever blooming. She keeps awake while all the world is sleeping,[4] as otherwise the whole world would collapse.

तन्द्रा **Tandrā** **530**

The spirit of sluggishness.

Parā Śakti is sluggish in endorsing an attachment to any condition and towards anything in Her own universal manifestation.

---

1. cf. name 47.
2. विशेषेण सारं ददाति या सा विसारदा (शसयोरैक्यं इति व्याकरणे)
   Also cf. ऋतम्भरा तत्र प्रज्ञा। *Yogasutra* I.48
3. An infectious disease with diarrhoea and vomitting.
4. cf. 'अस्मिन् सुप्ते जगति एकः जागरूकः शिव एव' इति।
   (शिवशक्त्योरैक्यमितिमन्तव्यम्)

In Her transcendence she does not desire to abide in creation etc.,[1] because Her true nature is ever pure, ever blissful and so ever conscious of the supreme self. Her three phases of manifestation are conformable to a juvinile play,[2] or in Vedantic terms, a mere delusion.[3] Even in these phases the Supreme Mother remains untainted. She has no close application to action for it is not voluntary. She is only the activity, the general dynamism of consciousness.

Same is the case with self-realized souls, for all their sins are washed off by constant meditation[4] of the Supreme Self. Therefore it is said that meditation is superior to knowledge.[5] The wise remain absorbed in the beatitude of supreme Self. There are such examples in the *Upaniṣads* : "Even for a fraction of moment, the wise do not remain without being in consciousness as does *Brahmā* among the *Devas*, *Sanaka* among the *Ṛsis* and *Śuka* among the humans".[6] Even in their daily routine ordained by previous *Karmas*, they remain untouched by the fruit thereof and devoid of impressions unconsciously left in the mind. Thus advises *Vasiṣtha* to *Rāma*.[7] They are quite active but inwardly never get disturbed. This is what is meant by sluggishness in this context. *Aṣṭāvakra* discloses to King *Janaka*, "The one who has no taint even in his actions of opening and closing of eyes, that sluggish beast of burden (as it were) is endowed with Supreme bliss; None else".[8]

---

1. स्वरूपस्थितिभावे सृष्ट्यादौ न वर्तमाना
   Devīnāmavilāsa 530
2. Children have no aim when they go to play. It is only a condition of mood.
3. Just as a rope, under certain conditions, is taken to be a snake, so the physical self is taken to be the true self. The situation is conditioned by ignorance.
4. ध्याननिर्धौतपापा:
5. ज्ञानात् ध्यानं विशिष्यते — *Bhag. Gītā* 12.12
6. निमिषार्धं नैव तिष्ठन्ति वृत्तिं ब्रह्ममयीं विना ।
   यथा तिष्ठन्ति ब्रह्माद्या: सनकाद्या: शुकादय: ॥ — *Tejabin. Upa. I.47*
7. अन्त: संत्यक्तसर्वाशो वीतरागो विवासन: ।
   बहि: सर्वसमाचारो लोके विहर राघव ॥
   Yogavāsiṣtha 18.18
8. व्यापारे खिद्यते यस्तु निमेषोन्मेषयोरपि ।
   तस्यालस्यधुरीणस्य सुखं नान्यस्य कस्यचित् ॥
   Aṣṭāvakra Gītā 16.4

मृत्युविनाशिनी **Mṛtyuvināśinī** **531**

Who delivers Her devotees from the world of mortals.[1]

The devotee never gets entangled in the world who is blessed by the mother's grace, as he takes repose in the supreme Brahman. He is cool and calm like the soothing moonlight. He neither gets disturbed nor is he undisturbed.[2] He is called a *jīvanmukta*, emancipated while continuing to live in the body simply to exhaust the effect of past actions. Physical death has no meaning for such a soul. 'He is above action and inaction both. He has no expectation from anybody'.[3] He has become immortal by the grace of the Divine Mother.

चन्द्रमण्डलसंकाशा **Candramaṇḍalasankāśā** **532**

Resembling the orb of the full moon.

This corresponds to the manifestation and absorption process of *Parā śakti*. Just as the moon waxes and wanes during the two fortnights of a month, similarly does *śakti* project in Herself the whole universe and also absorbs it into Her own self. Thus She pervades the sixteen *Kalās* of existence as does the moon pervade its sixteen digits. The seventeenth is the basic digit called *Amā Kalā*, upon which waxing and waning, corresponding to projection and absorption, take place. The Divine Mother in form wears a beautiful crescent on Her head. She, being one, in reality appears as many (in forms) like the Moon appearing in the waves of an ocean. She is termed the Pure consciousness in the *Śiva Śakti* doctrine.

चन्द्रमण्डलवासिनी **Candramaṇḍalavāsinī[4]** **533**

Who resides in the orb of the moon.

Kuṇḍalinī Śakti pierces the six mystic *cakras* and blooms through the pericarp of *sahasrāra* which is the mystic moon of divinity.

---

1. भक्तिमतां जन्ममरणादि व्यथापहा। — *Devīnāmavilāsa* 531
2. सर्वातीतपदालम्बी पूर्णेन्दुशिशिराशयः।
   नोद्वेगी न च तुष्टात्मा संसारे नावसीदति। — *Yogavāsiṣṭha* (*Upāsanā*) 18.5
3. नैव तस्य कृतेनार्थो नाकृतेनेह कश्चन।
   न चास्य सर्वभूतेषु कश्चिदर्थव्यपाश्रयः॥ — *Bhag. Gītā* III-18
4. cf. *Lali. Sahas.* 240.

She is meditated upon during the twilight, the junction times of day and night.[1]

Śri Cakra is identified with the moon in meditation during worship. Stainless lustre of the all full supreme deity is evidently experienced by the wise in the numerous faces projecting all round.

अणिमादिगुणोपेता **Animādigunopetā**[2] **534**

Who is mature with *Animā* and other accomplishments.

The Divine Mother is endowed with eight superhuman powers of *Śiva*. The power of becoming as small as an atom, *Animā*,[3] is one of those. These attainments are the signs of complete purity.

Gorakṣanātha and other accomplished *yogis*, who worshipped the Mother under the name *Siddheśvarī* in *Kāshi*, possessed the *siddhīs*. The devotees who are favoured with the secret knowledge of worshipping *Śri Vidyā* also possess such powers. An inspired sage like *Vyāsa* had this perfection. The use of *siddhīs* for small ends is prohibited. These are, if at all, rarely used for attaining the Highest.

सुस्पृहा **Susprahā** **535**

Who is the excellent wish.

It is by the being of *Prakṛti* or *Śakti* that *Brahman*, the pure and supreme consciousness assumes modifications.

It is the divine desire as expressed in the Vedas, "I want to become many".[4]

In *Śaiva* doctrine it is *Śiva* who becomes *Paśu*, animal.[5]

In *Devyātharvaśīrṣa*, *Devi* says, 'I am *Brahmasvarūpinī*. From me comes forth the world comprising *Puruṣa* and *Prakṛti*.[6]

This excellent wish is the power of deliberation, *Vimarśa*.

---

1. न दिवा पूजयेद्देवं रात्रौ नैव च नैव च।
   पूजयेद्देवदेवेशं दिनरात्रिपरिक्षये ।। *Tantra.*
2. Alternate reading in MS-2 अनिमादिगुणोपीना which does not appear correct
3. The eight faculties are:
   अणिमा लघिमा प्राप्तिः प्राकाम्यं महिमा तथा।
   ईशित्वं च वशित्वं च तथा कामावसायिता ।। (See *Hathayogapradīpikā*)
   See for translation note 1 name 537.
4. बहुस्यां प्रजायेय *Chh. Up.* 6, 2, 3
5. शिव एव ग्रहीत पशुभावः *Paramārtha Sāra*
6. अहं ब्रह्मस्वरूपिणी। मत्तः प्रकृतिपुरुषात्मकं जगत्। *Dev. Sūk.* 2

कामरूपिणी **Kāmarūpinī**[1] **536**

She who assumes agreeable forms at will.

The Supreme *Śiva* is *Kāma*. As *Kāmeśvara* He desires (wills) to create the universe[2] and as *Kāmeśvarī* He manifests. *Kāmeśvarī* is also known as *Kāmarūpiṇī*,[3] who has the splendid power of taking any form at will.[4] This personified will of the Supreme Spirit is called *Prakṛti*. Just as man's desire is inflamed by women so is the will of Supreme *Śiva* personified by Supreme *Śakti*. The argumentative discourse between *Śākalya* and *Yājñavalkya* bears testimony to this[5]:

Yājña. It is the very being (*Virāt Puruṣa*) who is identified with desire. Go on *Śākalya*!

Śaka. Who is his deity?

Yājña. Woman. (the personified power, *Prakṛti*).

अष्टसिद्धिप्रदा **Aṣtasiddhipradā** **537**

Who bestows all the eight accomplishments.[6]

---

1. cf. *Lali. Sahas.* name 796.
2. मोऽकामयत् । बहुस्यां प्रजायेयेति । *Tai. Up.* II.6.1
3. *Kāma* means at will. *Rupinī* means taking place.
4. Particular descriptions found in *Purānas*: *Kālirupā*, *Mohinīrupā*, *Lakṣmīrupā*, etc. etc.
5. य एवायं काममयः पुरुषः स एष, वदैव शाकल्य । तस्य का देवतेति । स्त्रिय इति होवाच । *Brahd. Up.* III.9.1
6. See note 2 of name 534
   The eight faculties granted to *yogis*, who attain complete purity are
   1. Becoming as small as an atom, *Animā*.
   2. Feeling as light as air, *Laghimā*.
   3. Obtaining anything desired, *Prāptih*.
   4. Irresistible will, *Prākāmya*.
   5. Power of increasing size at will, *Mahimā*.
   6. Power of superiority, *Īśitva*.
   7. Power of subduing passions, *Vaśitva*.
   8. Indifference to pleasure and pain, *Kāmāvasāyī*.

   (See *Hathayoga Pradīpa*)

प्रौढा **Prauḍā** **538**

She who is no longer bashful.

The Divine Mother is bold in handling the world just as a grown up[1] woman handles a big family. She is no longer timid in the presence of the lord and manages affairs for the well-being of all.

दुष्टदानवघातिनी **Duṣṭadānavaghātinī** **539**

The killer of demons and the corrupted.

The Divine Mother is pleasant and beautiful. At the same time she is terrible also. This combination of the opposite qualities is possible only for her. Where She holds the favouring *Mudrās* like *Vara* and *Abhaya*, she also wields several weapons like bow, arrow, sword, disc and trident, etc. To keep balance of righteousness with unrighteousness in the world she assumes forms suitable to the occasion. In the *Durgā Saptaśati* the goddess is presented as *Durgā*, the valiant who killed *Mahiṣāsura* and destroyed his army. In the form of *Kālī* She spread her extensive tongue and drank away the blood gushing out of *Raktabija* and prevented the emergence of more demons. *Śumbha* and *Niśumbha* were put to death after a mockery of fight, the Mother ultimately withdrawing all her emanations into herself.[2]

She is the deity who gives joy when remembered even when one in search of God, is faced with obstacles.[3]

अनादिनिधना पुष्टिः **Anādinidhanā Puṣṭiḥ**[4] **540**

The magnificence of the absence of birth and death.

Divinity is perfection. There is neither beginning nor end to it.

---

1. One of the four principal female characters namely:

   आषोडशाद्भवेद्बाला त्रिंशता तरुणी मता।

   पंचपंचाशता प्रौढा भवेद्वृद्धा ततः परम्।

   Upto sixteen years she is *Bālā*, a virgin; at thirty *Taruṇī*, in youth; at fifty-five a woman is *Prauḍā*, the audacious and after that she is old.
2. There are many different such acts of the *Devī* mentioned in the *Durgā Saptaśati* and *Devī Bhāgvatam*.
3. मार्गवैषम्ये स्मृता या सुखकरी भवति — *Devīnāmavilāsa* 540
4. cf. *Lali. Sahas*. name 296, *Anādinidhanā* only. *Anādinidhanā* and *Puṣṭiḥ* are shown as two separate names in some editions of the *Bhavānīsahas*. e.g. PE-5.

It is just being at ease, without a taint of either action or inaction. The universal Mother nourishes divinity in mortals to bless them with Immortal Peace.

चतुर्बाहुः **Caturbāhuh**[1] **541**

The deity having four arms.

This connotes that the goddess is the power inscrutable, by which the whole universe is permeated and energised. The four arms of the deity denote the extraordinary energy for vanquishing evil and granting all pervading nature, bliss and beatitude to the earnest seeker after truth. The four weapons she wields in her arms are sword, discus, bow and arrows. This shows unimpeded power in all directions.

चतुर्मुखी **Caturmukhī**[2] **542**

The deity having four faces.

The four faces of the deity represent the four Vedas, the principal source of knowledge in the world. *Śri Krișna* instructs *Arjuna* : 'The Vedas deal with the three *Gunas* and their evolutes in the form of enjoyments and the means of attaining them. Be thou indifferent to all'[3], and rise above them to attain Supreme Bliss. Therefore one has to realize the unique oneness of the four faces of the goddess, which represent her all pervasiveness.

चतुःसमुद्रशयना **Catuhsamudraśayanā** **543**

Whose couch constitutes the four oceans.

There are four states in human machinery as well as in the universal movement. They are superconscious, conscious, sub-conscious and unconscious or below-conscious, which correspond to the four states of the human mind viz. the fourth state, the waking state, the dreaming state and the sleeping state. Each is a world in itself and so compared to a sea. Consciousness in general resides in all the four. The supreme consciousness or *Turyātita*, the stateless state beyond the fourth, is the blissful abode-in-confidence of the auspicious Mother.

---

1. cf. *Lalita Sahas*. name 7
2. cf. *Lalitā Sahas*. name 505
3. त्रैगुण्यविषया वेदा निस्त्रैगुण्यो भवार्जुन । *Bhag. Gītā* II.45

चतुर्वर्गफलप्रदा **Caturvargaphalapradā** **544**

Bestower of the fruit of the four ends of human life.

The four ends of human life are *dharma*, *artha*, *kāma* and *mokṣa*. Taken collectively they are named the *Puruṣārtha*.[1] As distinguished from *Prārabdha*, *Puruṣārtha* involves human effort for realization of self and not what is persuaded by the former. It directs the principal object of human life, which only the wise desire to attain. The goddess is, therefore, worshipped by the learned on whom she bestows fruit of the four objects. She is pleased with the different efforts they undertake to explore the inner truth.[2]

काशपुष्पप्रतीकाशा **Kāśapuṣpapratīkāśā** **545**

The power that gives celebrity to the supreme spirit like the shine of the *Kāśa* flower.

Kāśapuṣpa is the shining flower of a kind of grass used for mats, roofs etc. It appears brittle and shines like crystals. Its blandy glitter is charming and awe inspiring. The goddess appears in such an image to bless Her devotees, displaying the celebrity of the Supreme Brahman or *Parama Śiva*.

शरत्कुमुदलोचना **Śaratkumudalocanā** **546**

Whose eyes are like the water lily that blooms during autumn.

The water lily with white lotus flowers opens at moon-rise. It has a gracious look, soothing to eyes especially during autumn when the sky is clear. This has simile with the eyes of the goddess whose looks are soothing and full of charm; hence blissful for the earnest aspirant after truth.

भूता **Bhūtā** **547**

Who knows the past.

The goddess has full knowledge of the past but is quite unconcerned for it is not brought back.

Bodies appear and disappear, but not so the *ātman* which ever

---

1. cf. *Lalitā Sahas* name 291 : पुरुषार्थप्रदा
2. कृतबुद्धीनामिष्टा विविधकर्मभिः सन्तुष्टा ।

Devīnāmavilāsa 544

is.[1] The born one passes through different phases of life but the *ātman* (Divinity of Motherhood) is ever new.

भव्या **Bhavyā** **548**

Who is aware of the Present.

The Mother-nature is ever conscious of the present, which neither becomes the past nor the future for Her. The nature of awareness is ever present with Her. In this state there is no mental resolve and hence no reaction which could result in the tossings of worldly joys and disappointments.

Vasiṣtha advises *Rāma* to act always in the living present.[2]

भविष्या **Bhaviṣyā** **549**

Who is alert for the future.

Being ever aware in the present, is itself the sure means of remaining alert for the future. Present actions design one's future programmes. 'Take care of today and the tomorrow will take care of itself.' This is a saying of the wise. Therefore the goddess who knows the past but does not feel concerned and is aware of Her sovereignty in the present, is sure to be in the state of true self in future also.

शैलजा **Śailajā** **550**

Born of the Himalaya mountain.

The Himalayas represent the transcendence of *Śiva*, wherefrom the *Kundalinī śakti* is born, to seek again Her union with the Lord in *sahasrāra cakra*.

Bhagavati Śārikā is worshipped as *śailaputri*, daughter of the Mountain, on the *Hārī Parvat* hillock in Srinagar (Kashmir).

शैलवासिनी **Śailavāsinī** **551**

Dweller of the *Kailāśa* mountain.

The *Kailāśa* represents the *sahasrāra*, the emblem of Infinity,

---

1. cf. न त्वेवाहं जातु नासं न त्वं नेमे जनाधिपाः ।
   न चैव न भविष्यामः सर्वे वयमतः परम् ॥ *Bhag. Gītā* II.12

   This applies to the following two names also (548-9).
2. वर्तमानानुवर्ती भव । *Yoga Vaiṣtha*

Purity and Beauty. When *Kundalinī* is awakened it rises like the lightning to unite with her Lord *Śiva* whose abode is *Kailāśa* that represents transcendence.

Śailavāsinī is the name given to "*Sārikā Bhagavatī*, adoring *Pradyumna Peetha*[1] and is glorified by the surrounding *Mātrikā*[2] deities. In the form of *śilā* (stone) She holds the Supreme Seat and is thus eulogized".[3]

वाममार्गरता Vāmamārgaratā 552

Fondly attached to the *Vāmācāra Sādhanā* of the Tantras.

Vāmācāra is literally translated as left-hand-way in English and metaphorically the left-hand-one is of less or no validity. But the 'left-hand' does not mean 'adverse' or 'unfavourable' in this context. According to etymological interpretation[4], it means 'favourable' or 'excellent'. And, those who are endowed with the finest spiritual wisdom are naturally the excellent.[5] The Divine Mother or *Parā Śakti* is fondly attached to the excellent path. It is the path of the yogis who seek her in the *Kaula* way. This excellent path of realizing the Supreme Self is ordinarily complicated and so difficult.[6] It is for those who have become the masters of their sense organs, *jitendriyas*. Therefore the goddess is worshipped best by the followers of *Vāmācāra*. A word of caution is necessary for those who choose this path. This yoga should be learnt from a *jitendriya yogī* only who is conversant with the path both in theory and in practice. It is, therefore, perhaps, that this traditional mode of worship is handed down with faith and devotion by a chain of preceptors and disciples called *Sampradāya*.

---

1. The famous *śakti peetha* called *Cakreśvara* at *Hārī Parvat*, Kashmir.
2. The *Devī* is surrounded by the energies of all the gods, *Brahmi*, *Maheśvari*, *Kaumarī*, *Vaiṣnavi*, *Vārāhi*, *Nārasimhi* and *Aindri*, called the *saptamātrikas* or the seven Little Mothers. This gives *Devi* the name *Cakreśvarī* also. (For detail see note 3 of name 569).
   Also see *Durgāsaptaśati* (Episode III).
3. प्रद्युम्नशिखरासीनां मातृचक्रोपशोभिताम् ।
   पीठेश्वरीं शिलारूपां शारिकां प्रणमाम्यहम् ।। *Devīdhyānaratnamālā* 26
4. वाम प्रशस्येति निरुक्तम्
5. य एव हि प्रज्ञावन्तस्त एव हि प्रशस्याः भवन्ति । *Durgācārya*
6. वामो मार्गः परम गहनो योगिनामप्यगम्यः
   Śiva, the founder of the *Tantras*.

Among the common people every man calls his wife 'the better half' because it makes the right half (i.e. the man) a complete entity. Another example is that of the two sides of a coin, the head and the tail. It is the tail-side of the coin that determines the value of the coin. Therefore the tail-side is the excellent side of the coin.

The *Upaniṣads* endorses the fact by saying that *Brahman*, the propeller of all movement is seated at the back.[1] *Brahman* alone is the excellent to be realized by this path of the left way.

वामा **Vāmā** **553**

The excellent.

OR

The Deity of secret knowledge.

As discussed in the name 552, by 'the left-hand ritual of the Tantras' is meant the secret of the excellent path of yogic discipline that leads one to the realisation of self. Therefore '*Vāmā*' means the giver of the excellent fruits of pure acts. She is supremely handsome and equally adorable with *Dakṣiṇa*.[2] In Tantric lore goddess *Vāmā* is the charming spouse of god *Vāmadeva*. She considers the *Vāmakeśvara Tantra* as authoritative, as it is taught by *Śiva* Himself. In *vāmācāra* the deity is known as *Ānandabhairavī* with Her counterpart *Ānandabhairava*.

Vāmā is worshipped by *Kaulas*, also called *Vāmakās*.

शिववामाङ्गवासिनी **Śivavāmāṅgavāsinī** **554**

She who adores Lord *Śiva*.

Pārvatī is the beloved spouse of Lord *Śiva*. *Śiva* is entirely Her own. *Pārvatī* represents the will to create and *Śiva* is the fire of pure consciousness.

In the *Śruti*, *Samjñāna* or *Prajñāna* means *Śiva*.[3] *Pārvatī* is the nature. Like this *Prakāśa* and *Vimarśa*[4] are not different. They form a single unity.

---

1. ब्रह्म पुच्छं प्रतिष्ठा *Taitt. Up.* II.5.1
2. See note of name 565.
3. (i) *Ait. Up.* 5.2
   (ii) *Sūtasaṁhitā*, *Br. Gītā* IV.3.19-24.
4. Luminosity and reflection, "Coalescence of these two into an undivided unity makes the Highest Reality in the *samarasa* doctrine of *Tripuravidyā* as well as in the *Spanda*, *Pratyabhijnā* doctrine of *Śivādvaita*".
   (Swami Vimalananda)

"The *Ardhanārīśvara* (half man and half woman) form with *Pārvatī* as the left half represents the bipolar nature of the created world and hence the need to look upon woman as equal and complementary to man."[1]

वामाचारप्रिया **Vāmācārapriyā** 555

The goddess worshipped by the followers of *Vāmācāra*.

The goddess grants spiritual wisdom to those yogis only who follow this excellent path of *sādhanā* with great caution and have become the masters of their sense organs.[2]

तुष्टा **Tuṣṭā**[3] 556

The ever contented.

The goddess, being self-luminous and infinite, is always satisfied. She has no desire for anything created and sustained by Her. She fully shines in the noble minds of the good.[4]

लोपामुद्रा **Lopāmudrā** 557

Pleased with the earnest devotion of *Lopāmudrā*.

Lopāmudrā was the name of a daughter of the king of *Vidarbha* and wife of the sage *Āgastya*. The wedded companions worshipped the *Devi* with much devotion.[5]

Differentiated according to the twelve devotees[6], *Śri Vidyā* is described as being of twelve kinds. *Lopāmudrā* is one of those great devotees of the *Devī*.

---

1. The Hindu Gods and Goddesses by Swami Harshananda p.93 Also compare this name with name 99
2. Also cf. comm. of name 552
3. This reading is in MS-1, PE-3 and PE-7. There is alternate reading in MS-2 and PE-4, 5, 6, 8, *Tuṣtih* (तुष्टिः), which is abstract noun. No difference of meaning. cf. Lali. Sah. 443.
4. तुष्टिरूपेण संस्थिता ... *Durgā Sapta*. V.68.
5. cf. *Lalitā Triśati* I.15. Also *Tripura Siddhānta*.
6. The foremost twelve pioneers of *Śri vidyā*, as recorded in the *Tantras* are : *Manu*, *Candra*, *Kubera*, *Lopāmudrā*, *Manmatha*, *Agastya*, *Nandikeśa*, *Sūrya*, *Viṣnu*, *Skanda*, *Śiva* and *Durvāsā*. The list comprises *mānavas* (men), *siddhas* (beings) and *Divyas* (gods). The *vidyas* of *Manmatha* (*Kāmarāja* as *Kādi*) and that of *Agastya* (*hādi*) are much in vogue among the worshippers.

The name ultimately connotes that the goddess is the bestower of intense devotion to the seeker of Truth in whom even the impression of the little I has vanished.

प्रबोधिनी **Prabodhinī** **558**

Who bestows spiritual awakening.

Just as the fragrance of a perfume gives revival, so does the sovereign Divinity grace an aspirant with the removal of delusion and recognition of the true self.[1] By revealing the supreme knowledge She cuts the tangle of *saṁsāra* (transmigratory existence) and bestows equipoise of final beatitude.[2]

भूतात्मा **Bhūtātmā** **559**

Who adopts the individual self.

Although the goddess has adopted conditions which act as limits yet she maitains pure consciousness under cover of the little I-ness. She is untouched by nescience as is evident from the fact that every individual self aspires for undisturbed supreme joy. As the power of *Māyā* the goddess makes hidden what is quite explicit. She is the individual, the body, the mind, the intelligence and other faculties of all besides being *Ātman*. She assumes name and form of the transmigratory self experiencing objects created by her. Abhinava-gupta clearly says that the self\ luminous Supreme Reality, all powerful, intellectually brilliant and by nature effulgent, appears fragmented in various forms as a resuit of the play of self conceal-ment.[3]

परमात्मा **Paramātmā** **560**

Who is the supreme ruler and sustainer of the universe.

The Supreme deity is the experiencer of the waking, dreaming and sleeping spheres of consciousness. She is the witness of all that constitutes the universe. She is *Turya,* the state of all

---

1. चित्तिः स्वतन्त्रा विश्वसिद्धिहेतुः Isvar. Pratya. 1
2. अनिष्ट निवृत्तिः परमानन्दप्राप्तिः ।
3. देवः स्वतन्त्रचिद्रूपः प्रकाशात्मा स्वभावतः ।
   रूप प्रच्छादनक्रीडायोगादणुरनेकधा ।। *Tantrāloka* 13.103

knowingness and all beingness. The *Upaniṣads* call this *Bhūma*,[1] the Highest Reality to be searched for. *Tantras* call it *Parā Śakti*.[2]

भूतभाविविभाविनी **Bhūtabhāvīvibhāvinī**[3] **561**

The clear perception or ascertainment of the past and the future.

The Supreme Mother is the ruler of the past and the future while residing in the living present. All actions done in the present are governed by the past (*Prārabdha*) and designed for the future (*Puruṣārtha*). Therefore it is the present that gives clear perception of the past and the future. Cosmic Mother is the one pervading all time.[4]

मङ्गला **Mangalā**[5] **562**

Who is auspiciousness and felicity incarnate.

Maṅgalā literally means a faithful woman. She is a good omen for all and conveys the spirit of well-being. Cosmologically, the supreme Mother *Śakti* as the faithful spouse of the supreme *Śiva* takes form simply to bless the created beings for the realization of the ultimate Truth.[6] She does anything and everything tending to an auspicious issue. *Maṅgalā* is the supreme deity in *krama* system of Kashmir-Śaivism.

सुशीला **Suśīlā**[7] **563**

The good-tempered deity.

The love inspiring divine Mother embodies all that is good and

---

1. (i) यो वै भूमा तदमृतम्। *Chh. Up.* VII.24.1
   (ii) भूमानं भगवन् विजिज्ञासे। *ibid.* VII.23.1
2. मैषा पराशक्तिः
3. This reading is in PE-3 and 7. Alternate reading in MS-1 and PE-5, 6, 8 is भूतभव्यविभाविनी (*Bhutabhavyavibhāvinī*) which has the same meaning as above. A third reading appears in MS-2 and PE-4 भूतभावविभाविनी (*Bhutabhāvavibhāvinī*).
4. एकैव सर्वत्र वर्तते तस्मादुच्येत एका। *Devyātharvaśirṣa* 23
5. cf. *Lalita Sahas.* name 633 and 967.
6. विश्वेश का यह विश्व होना विश्व पर उपकार है। (भोलेबाबा)
7. This reading is in MS-1, PE-3, 4 and 7. Alternate reading in PE-5, 6 and 8 is साधुशीला (*Sādhuśīlā*) which conveys the same meaning as above. cf. name 293.

great in the whole world. She supports and preserves all that exists, and Herself does not fall to a lower level.

परमार्थप्रबोधिनी Paramārthaprabodhinī[1] 564

Who reveals the most sublime truth.

Knowledge about Brahman or the supreme spirit is quite subtle and very difficult to attain. It is for this reason that different seekers take to different practices according to their own temperaments and capacities, with the single aim of realizing the Sublime Truth, which is the beatitude of supreme consciousness. *Parā Śakti* is sublime. She bestows true spiritual knowledge on a striving seeker by a mere glance out of Her own will.[2]

दक्षिणा Dakṣinā[3] 565

The deity of the right knowledge.

Dakṣinā means dexterous which in the present context connotes that the skill of right knowledge is inherent in the right hand way known as *Dakṣinācāra*.[3] It is the skill born out of right knowledge in thought, word and deed. As opposed to this *vāmācāra* is the left hand way. It is the beauty and delight of existence running through the warp and woof of things.[4]

Dakṣinācāra is considered by the wise, more reliable and the better one because it accepts absolute equality of *Śiva* and *Śakti* as against *vāmācāra* which believes in the predominance of *Śakti* over *Siva*.[5]

---

1. Alternate reading in PE-3 and PE-5 is परमार्थप्रबोधिका (*Paramārthaprabodhikā*). The meaning should not vary.
2. यमेवैष वृणुते तेन लभ्यः । . *Kath. Up.* II.23.
3. cf. Name 522 and *Lalitā Sahas*. name 923 (दक्षिणादक्षिणाराध्या).
4. The Glory of Divine Mother by S. Sankaranarayanan p.14.
5. cf. comm. on name 552-53.
   Some of the doctrinal differences of *Dakṣinācāra* and *Vāmācāra* with a small introduction are given below for an easy comprehension of the doctrines:

   Bhāskararārya gives alternate explanations to draw the distinction between the Right and the Left paths of worship on the basis of *Kālikā-purāna*. But originally both the ways, *Dakṣinācāra* and *Vāmācāra*, are equally valid modes of worshipping the Divine Mother. *Utpalācārya*

offers prostrations to his deity saying 'thou art the essence of *Dakṣiṇācāra* and the nature of *Vāmācāra*'. (दक्षिणाचारसाराय वामाचारस्वरूपिणे—*Śivastotrāvali*). Unfortunately the latter passed into a dark phase of certain revolting beliefs and practices. But fortunately now some of the medieval as well as the modern scholars like Sir John Woodroffe, M.M. Gopinath Kaviraj etc. have cleared away the obscure and cruel rituals, performed under cover of occult mysticism. They have tried to steer the boat towards right understanding and practical knowledge. *Parā Śakti* is present in both the divisions of worship to uphold, protect and govern the world by strengthening Her worshippers in the performance of their duties and in the undertaking of spiritual practices for realization of the ultimate beatitude.

Main differences between the two are :—

Dakṣiṇācāra	*Vāmācāra*
1. Accepts absolute equality or *sāmarasya* of *Śiva* and *Śakti*.	1. Believes in the predominance of *Śakti*. *Śiva* is involved in *Śakti* as represented in the picture of *Śiva* lying under the feet of *Śakti* (*Kālī*).
2. The goal of aspirant practising yoga for awakening of *Kundalinī* is *sahasrāra*. Worship of *kundalinī* is done only in *sahasrāra*.	2. Believes that the power of *kundalinī*, after reaching *sahasrāra* and giving the experience of bliss to the aspirant, returns to *Mūlādhāra* and rests there. Worship of *śakti* is done in *Mūlādhāra* and *Svādhiṣṭhāna*.
3. *Dakṣiṇāmūrti* is *Ṛsi*.	3. *Bhairava* is considered the *Ṛsi*.
4. *Kāmeśvara* and *Kāmeśvarī* are the *Devatas*.	4. *Ānandabhairava* and *Ānandabhairavi* are the Deities.
5. Based on the *Śubhāgamas*.	5. Based on the *Tantras*.
6. External worship based on *Kalpasūtras*. Worship *Śri Cakra* as *sṛṣti cakra*.	6. External worship sourced in the *Tantras*. Worship *Śri Cakra* as *samhāra cakra*.
7. Beliefs and practices are known as *samayācāra* or *Dakṣiṇācāra*, which denotes the Right.	7. Beliefs and practices are known as *Kaulācāra* or *Vāmācāra*, which denotes the Left.
8. Performance of one's own chosen acts of worship of the Divine Mother without, in anyway, being a defaulter in the Vedic conduct.	8. Oblations are made to the Deity to which the *Kaula* is devoted and not to those prescribed by the Vedic injunctions.

Dakṣinā is therefore the deity who grants the right knowledge of Reality bringing about the *sāmarasya* of *Śiva* and *Śakti*.

Dakṣinā is regarded as a daughter of *Prajāpati* and as the wife of sacrifice personified.[1]

दक्षिणामूर्तिः **Dakṣināmūrtih** 566

Who is worshipped as *Dakṣināmūrtih*.

Dakṣināmūrtih[2] is the *Ṛsi* of the *Dakṣinācāra* division of *śakti* worship. The deity is worshipped as having assumed the form of the preceptor imparting knowledge of *Advaita* to *Brahmā*, *Nārāyana* and other *Ṛsis*, ripe with age and experience. The Divine Mother is also embodied in the *mantras* which are found described in the *Tantras*.[3]

सुदक्षिणा **Sudakṣinā**[4] 567

Who is very sincere.

The Divine Mother is always excellent and upright. She blesses

---

9. Practices are straight and sure but difficult.	9. Practices followed are arduous and complicated. Yet it has great attraction for common people.
10. *Mahāmāyā*, *Sāradā* and *Pārvatī* are worshipped.	10. Only *Tripurasundari* is worshipped. (*Kāmeśvarī*, *Śivadhūtī*, *Bālā* and the rest are worshipped in any chosen way).
11. The chosen deity confers *Mokṣa*.	11. The only deity is giver of *Bhoga* and *Mokṣa* both.

(On the basis of a note to name 912 of *Lalitā Sahas* by Swami Vimalananda)

1. पत्नी सुदक्षिणेत्यासीदध्वरस्येव दक्षिणा *Raghuvaṁśa* I.31.
2. *Dakṣināmurtih* is *Śiva* sitting under a palm tree facing southward and imparting the supreme knowledge of *Advaita* in silent language to old *Ṛsis* who, ripe with age and experience, listen in complete silence with rapt attention.

   Ādi Śaṇkarācārya has sung a hymn of ten verses to *Dakṣināmūrtih*. There is a glaring gloss on the text by his disciple *Sureśvarācārya*. The very first verse of the hymn suggests *Pratyābhijnā* thought.
3. Bhāskararāy's comm. to name 725 of *Lalitā Sahas*.
4. Alternate reading सुदीक्षा (*Sudīksa*) in PE-4. Goddess *Sudīkṣā* is the excellent initiation Herself.

Her devotees before they ask for blessings. She is also infinitely rich, so liberal in sacrificial gifts. She grants oneness with *Śiva* removing all the three kinds of pains.[1] She reveals the supreme knowledge of self and destroys the series of sins comitted.[2] She gives perfect knowledge and grants release from the bondage of sins.[3] She bestows the seeker with divine knowledge and destroys sins, as is enjoined by all *Tantra śāstras*.[4]

Sudakṣiṇā was also the name of the wife of King Dilipa.[5]

हरिप्रिया — Haripriyā[6] — 568

Who is not different from *Hari*.

Hari is a name of *Viṣnu*. His counterpart *Mahālakṣmī* also bears *śaṅkha*, *cakra*, *Gadā* and *Padma* in her four hands. Thus *Haripriyā* delights in the acts of *Viṣṇu*. She protects the righteous with her conch and lotus while She destroys demons with her discus and club.

Haripriyā is also called *Yoga-nidrā* or *Mahāmāyā* of *Hari*. "*Yoganidrā* is the *tāmasic* power of *Hari* or *Viṣnu*, the Lord of the world. It is by her that the world is deluded. *Mahāmāyā* (as she is called) forcibly drawing the minds of even the wise, throws them into delusion. She creates this entire universe, both moving and unmoving. It is she who, when propitious, becomes a boon-giver to human beings for their final liberation".[7]

योगिनी — Yoginī — 569

Who is possessed of magical powers.

Parā śakti in the form of *Durgā* is given the name *yoginī*. She

---

1. *Rudrayāmala Tantra*.
2. *Laghukalpasūtra*.
3. *Yoginī Tantra* III.6.
4. *Viśvasāra Tantra* II canto.
5. Padma Purāṇa, uttara khanda, chap. 198.
6. Repetition of name 21. Alternate reading हरिप्रसूः (*Hariprasuh*) in PE-5.
7. … … … … योगनिद्रा जगत्पतेः ।
   महामाया हरेश्चैषा तया सम्मोह्यते जगत् ।।
   ज्ञानिनामपि चेतांसि देवी भगवती हि सा ।
   बलादाकृष्य मोहाय महामाया प्रयच्छति ।।
   तया विसृज्यते विश्वं जगदेतच्चराचरम् ।।
   सैषा प्रसन्ना वरदा नृणां भवति मुक्तये ।।

   Durgā Saptaśatih. I-54-56.

assumes forms or divine energies to maintain balance[1] in the universe by combating the evil and upholding the good. *Durgā Mahālakṣmī*,[2] along with the *Saptamātrikās*,[3] the seven Mothers, is counted as eight.

In response to the prayer of the gods, who were overpowered by the demons *Dhūmralocana*, *Śumbha* and *Niśumbha*,[4] the *Devī* manifested herself as *Kauśikī Durgā*,[5] emanating from the body of *Pārvatī* who herself became *Kāli* after this manifestation.

---

1. According to the promise given by Lord Krishna to Arjuna:
   योगक्षेमं वहाम्यहम् । *Bhag. Gita.*
   Same name Lali. Sah. 653.
2. The Rajasic aspect of the *Devi*. *Durgā* holds four weapons in her hands.
3. *Saptamātrikas*, their names and an esoteric interpretation given by the followers of *Tantra śāstras*, are:
   i. *Brāhmī*, the primordial *nāda*, the energy in which even the first throb has not yet appeared. It is the unmanifested sound, the origin of all creation represented by *Praṇava* (*Aum*).
   ii. *Vaiṣnavī*, who with symmetry, beauty, organisation and order, gives a definite shape to the universe.
   iii. *Maheśvarī*, the power that gives individuality to the created beings. Residing in their hearts she makes them play like the dolls mounted on a machine. (भ्रामयन्सर्वभूतानि यन्त्रारूढाणि मायया –*Bhag, Gītā* XVIII.61).
   iv. *Kaumārī*, the ever youthful deity, representing the ever present force of aspiration of the evolving soul. A nine year old girl is called *Durgā*. She is called *Guruguha* (a name of *Kumāra* or *Skanda* whose energy she is), meaning the cave of the heart or intellect.
   v. *Vārāhī*, the all consuming power of assimilation and enjoyment. She gives food and all physical enjoyments to living beings.
   vi. *Aindri* or *Indrāni*, the terrible power that destroys all that opposes the cosmic law.
   vii. *Cāmundā*, the force of concentrated awareness, the power of spiritual awakening in the heart. Thus she devours the ceaseless activity of the immature mind and uplifts it to the highest level.

   During *Navarātra* festival days *Durgā* is worshipped on the eighth day. This day according to Indian calendar is known as *Durgā Aṣtami*. On the ninth day on completion of the worship with a *yajña*, mass feeding is arranged. The decorative personified figure of solid earth is immersed in the Ganges or deep water.
4. Reference to *Durgā Saptaśati* Chap. 5.
5. *Durgā* with sheaths, as such she is the embodiment of energies contributed by *Brahmā*, *Viṣnu*, *Rudra* and all other gods respectively.

As *Mahālakṣmī* the goddess, with coral red colour (*rājasic* aspect) destroyed *Mahiśāsura*[1] representing the jungle law that might is right.

Assuming the world bewitching beauty She attracted[2] *Śumbha* and *Niśumbha* who sent proposals of marriage to her. The intervening attempt of *Caṅda* and *Muṅda*[3] was foiled and she won the name *Cāmundā*.

The battle with *Raktabīja*[4] who had the mysterious power of multiplying himself through the drops of blood spilled in the battle, became long drawn. Then it was *Kāli* who spreading her extensive tongue drank away all the blood gushing out of the dangerous demon. Thus the goddess prevented the emergence of more demons. *Niśumbha*[5] was later easily killed. The *Devī* had a derisive laughter (*aṭṭahāsa*) on *Śumbha*,[6] the chief demon, and then killed him.

In so many other ways the goddess named *yoginī*, punishes evil and encourages virtue. She has the power of playing the mysterious miracles or magical powers of yoga.

योगयुक्ता **Yogayuktā** **570**

Who is ever in union.

In this context the emphasis of *yoga*[7] is not on the control of psychosis, but on the union of *jīva* with *Parā śakti* who has no differentiation with *Parama Śiva*. Her grace is an essential factor in the accomplishment of that union. She is also the power of *Para-Śiva* in the creation of the world, personified as deity.[8]

---

1. Reference to *Durgā Saptaśati* Chaps. 2 and 3
2. *Ibid.* chap. 5.
3. *ibid.* chap. 7.
4. *ibid.* chap. 8.
5. *ibid.* chap. 9.
6. *ibid.* chap. 10.
7. Yoga, in general, implies the control and concentration of body, mind and senses. Branches of this discipline are *Mantra*, *Laya*, *Hatha*, *Sānkhya Taraka* and *Amanaska* yogas as expounded in the *Hathayoga-pradīpikā*. The fundamentals of yoga and outlines of its methods and results are given by Patanjali in the *Yoga Sutras*.
8. भगवतः सर्जनार्था शक्तिः ।

The state in which one becomes free from the contact of pain[1] is called yoga.[2] The deity by whose grace this state dawns is called *yogayuktā*.

योगाङ्गा **Yogāṅgā** **571**

The means for attaining yoga.

Yoga constitutes eight means[3], and every means is suitable at its own place. The Divine Mother is the power that carries the aspirant successfully through all these limbs of yoga as propounded by Patanjali. The means of attaining yoga are given in different forms by different texts, *Upaniṣads*[4] and *Tantras*.[5]

ध्यानशालिनी **Dhyānaśālinī** **572**

Who is resplendent with the power of meditation.

Profound concentration follows when meditation becomes uninterrupted. *Parā Śakti* is endowed with the power of meditation. Whom this power favours, he attains the Highest.[6]

Lord *Śiva* was approached by his ardent devotee *Nandikeśvara* to tell him who it was above Him whose hymn he sang everytime. *Śiva* replied, 'It is the deity who gives all prosperity. She is sung and meditated upon by me as she bestows all accomplishments. It is by Her grace that I am devoted to Her'.[7]

She is this divine power of meditation in sages and saints, devotees and dynamic persons alike.

---

1. Revolving in the circle of transmigration is the greatest cause of all pains to human beings.
2. दुःखसंयोगवियोगं योगसंज्ञितम् । *Bhag.Gītā*.VI.23
3. यमनियमासनप्राणायामप्रत्याहारधारणाध्यानसमाधयोऽष्टांगानि ।
   'Restraint, regulation, posture, control of breath, recovery in thinking, keeping the mind collected, meditation and profound concentration'. *Patanjali Yogadarśana* II.29
4. *Yogacūḍopaniṣad*.
5. *Tantrāloka* of *Abhinavagupta*.
6. यमेवैष वृणुते तेन लभ्यः *Kath. Up*.II.23
7. ... ... सर्वमङ्गलदायिनी ... ।।१७।।
   आराधिता स्तुता सैव सर्वसिद्धिप्रदायिनी ।।१९।।
   तस्या अनुग्रहादेव तामेव स्तुतवानहम् ।।२०।।
   Introductory verses of *Bhavānīnāmasahasra*.

योगपट्टधरा **Yogapaṭṭadharā** **573**

She who bears the emblem of yoga or union.

Yogapaṭṭa is a cloth thrown over the back and knees of an ascetic during abstract meditation. The *Devī* is possessed of this emblem and never in all the three times loses sight of it. This conveys that the *Devī* is always in union with Her Lord.

मुक्ता **Muktā** **574**

The very nature of self-realization.

The supreme end of life consisting of the highest bliss and total destruction of all sorrow, issues from self-realization. This is the unconditioned state of total destruction of ignorance. The Divine Mother is all knowledge and divine perfection itself. "She never gets involved while in contact with attributes and qualities, just as the atmosphere, by contact within a vessel or by the odour of wine, does not get contaminated."[1] Cosmic Mother is ever free, in all the conditional activities of creation, preservation and dissolution. Her grace is upon a *jivanmukta*, who is liberated and free even while living in a body.

मुक्तानांपरमागतिः **Muktānāmparamāgatih** **575**

The highest state of the emancipated.

The grace of the goddess is evident when 'on realization of the all-including supreme self, the knots of heart are torn asunder, all doubts are removed and the effects of all actions are destroyed'.[2] That is the highest state of the final beatitude. This state is attained by an earnest seeker whose ignorance, with all its modifications, is completely eradicated and who, rid of all bondage, abides in the absolute self. He is called a *jivanmukta*,[3] liberated while living in body.

---

1. न नभो घटयोगेन सुरागन्धेन लिप्यते ।
तथात्मौपाधियोगेन तद् धर्मैर्नैव लिप्यते ।। *Adyātmopaniṣad* 52
2. भिद्यते हृदयग्रन्थिश्छिद्यन्ते सर्वसंशयाः ।
क्षीयन्ते चास्य कर्माणि तस्मिन्दृष्टे परावरे ।। *Mundakonpaniṣad* II-2-8
3. कृत्यं किमपि नैवास्ति, न कापि हृदि रञ्जता ।
यथा जीवनमेवेह जीवन्मुक्तस्य योगिनः ।। *Aṣṭāvakra Gitā* 13.18

"When the five cognitive senses come to repose together with the mind and the intellect too does not waver, that state they call the highest".[1] That state is granted by *Parā Śakti*.

नारसिंही **Nārasimhī**[2] **576**

The power of spiritual awakening in the heart.

The goddess *Nārasimhī,* sometimes substituted by *Cāmundā (cāmundī),* is the valiant power that devours the ceaseless activity of the immature mind and raises it to the highest level of universal consciousness. She destroys the mental modifications and awakens spiritual consciousness.[3]

Nārasimhī is one of the *saptamātrikās*[4] that surround the *Devī.*

सुजन्मा **Sujanmā** **577**

She who is of respectable birth.

or

The goddess born of supreme bliss.

The Divine Mother is of respectable birth. She confers upon Her worshippers the highest joy, here and hereafter. She brings to existence peace and blessedness. The bliss of liberation from *samsāra* emantes from Her.

The person who is blessed even with a little of this supreme joy, his movements become spontaneous, without a selfish motive. "He is always quite at ease and his self-movement is his meditation. Following a course for concentration, yoga, austerity, muttering of *mantras*, a sign, repetition of divine names, appear as disagreeable to him as taking poison".[5] Blessedness flows to him spontaneously who meditates on *Sujanmā*.

---

1. यदा पञ्चावतिष्ठन्ते ज्ञानानि मनसा सह ।
   बुद्धिश्च न विचेष्टते तमाहुः परमां गतिम् ॥ *Kathopaniṣad* II.iii.10.
2. The name is repeated here. See name 77.
3. अनिष्ट निवृत्तिः परमानन्द प्राप्तिः the chief aim in life.
4. See note 3 of name 569 for details.
5. अयं रसो येन मनागवाप्तः
   स्वच्छन्दचेष्टा निरतस्य तस्य ।
   समाधियोगव्रतमन्त्र मुद्रा
   जपादिचर्या विषवद्विभाति ॥ *Tantrāloka.*

त्रिवर्गफलदायिनी **Trivargaphaladāyinī** **578**

The dispenser of the three objects of worldly existence.

There are three human values in the worldly existence: (i) *Dharma*, the capacity for doing meritorious acts, (ii) *Artha*, the means required for their accomplishment, and (iii) *Kāma*, the desires that motivate them. It is the Divine Mother who bestows the operating power of these values.[1]

The name also connotes that the Mother is the sole power of the three divisions of time: Past, Present and Future. She grants the 'Fourth' called *Turya*, the blessedness that pervades the three divisions. She is Herself the commentary on the three syllables of AUM, and therefore reveals its relevance to the divine doctrine. She is the unknown Fourth which is so difficult to attain and is of great grandeur.[2]

According to the science of morality the three states of loss, stability and increase are said to be *Trivarga*.[3] However the Mother pervades all the trichotomy and grants release from *śaṃsāra*.

धर्मदा **Dharmadā**[4] **579**

The giver of righteous conduct.

Dharma, as righteous conduct is based on the *Vedas* and *Āgamas*. It is the practice of worthy people trained in vedic tradition or *Tāntric* lore. Through Mother's grace *Dharma* prevails more and more. Those who are immersed in *samsāra* are also saved by the Divine Mother if they take to the righteous path.

धनदा **Dhanadā**[5] **580**

The giver of wealth.

Kubera is declared to be the god of riches and treasures. But he was entitled to be called so only when he got his treasures by wor-

---

1. धर्मार्थकामानां फलदायिनी *Kum. Sam.* V.38
2. तुरीयं काऽपि त्वं दुरधिगमनिःसीममहिमा। *Saundarya Laharī* 98
3. क्षयः स्थानं च वृद्धिश्च त्रिवर्गो नीतिवेदिनाम्। *Amarkoṣa.*
4. In Gāyatri Sahas. घर्मदा (234)—who radiates heat from the sun.
5. In Gay Sahas घनदा (235)—by whose grace the clouds appear.

shipping the Mother as *Lakṣmi.* So, the goddess alone is the giver of wealth, or in the form of *Kubera* She distributes wealth.[1]

कामदा **Kāmadā** 581

Who grants fulfilment of desires.

The expression for total attachment between (manliness and womanliness) masculine and feminine natures is *Kāma*, the desire for union. The fulfiller of this desire is the omniscient Deity, *Kāmeś-vari.* She grants to Her devotees whatsoever is desired including the grace of *Kāmeśvara Śiva* who is Her indistinguishable Lord. She is Herself *Kāmadā. Śiva,* in concord with her is also called *Kāmadā.*

In the *Devidyānaratnamālā*, the devotee prays to the supreme *Śakti*, "May that Supreme Being, *Kāmeśvari*,[2] the fulfiller of all desires, residing in the syllable OM and praised by the celestials, keep us free from fear by extending Her beneficent hand always." That Supreme Power shaken by its own delight creates Herself by Herself (or itself by itself), otherwise no birth can take place only by *Linga*, *Bhaga* or *Retas*".[3] All desires are, therefore, fulfilled only by the grace of the Omniscient Deity.

मोक्षदा **Mokṣadā**[4] 582

The giver of liberation from *samsāra.*

Being the Supreme Reality i.e. *Parama Śiva*, *Parā Śakti* grants release from *samsāra* to those who recognize Her as their inner self.

Jivas are confined by the bondage of *samsāra* in which six kinds of anxiety[5] entangles them individually. *Paraśiva* or *Parāśakti* has no anxiety.[6] Salvation, which indeed is nothing other than realization

---

1. Worshipper and the worshipped are in reality one entity.
2. ॐ काराक्षरस्वामिनी सुरनुता सर्वेश्वरी सर्वदा
   भयान्नो वरदा सदाह्यभयदा कामेश्वरी कामदा ॥
3. न सृष्टिर्जायते लिङ्गान्न भगान्नापि रेतसः ।
   आनन्दोच्छलिता शक्तिः सृजत्यात्मानमात्मनः ॥ *Tantra*
4. cf: *Lalita Sahas*. name 736
5. क्षुत्पिपासा रागद्वेषौ सुखदुःखे *Tantra*.
   'Hunger-thirst, love-hate, pleasure-pain'.
6. षडूर्मिरहितः शिवः *Tantra*

of the Supreme Self,[1] is therefore granted by the supreme sovereignty, known as *Mokṣadā*.

द्युतिः **Dyutih** **583**

The splendour of beauty.

Parā Śakti is the beatitude of supreme consciousness. She is the brilliance that pervades the whole manifestation. That lustre is evident in everything and every creature in their respective bearings. That is clearly hinted by Lord Krishna to Arjuna in the yoga of Divine Glories.[2]

This splendour of beauty is described in ecstasy by *Ādi Śankarācārya* thus: "As Thy forehead shining with lustre and beauty is pure and clean like the second digit of the moon bedecked with a diadem".[3]

"O Daughter of Himalaya (*Pārvatī*)! how indeed can the intellectuals like *Brahmā* and the like give a comparison of Thy beauty, beholding which the spouses of Immortals became anxiously desirous and on contemplation attained intimate union[4] with Śiva so difficult to be got".[5]

---

1. मोक्षो हि नाम नैवान्यः
स्वरूपप्रथनं हि सः ।
Tantrāloka I.156

2. *Bhag. Gitā* Chap. X.

3. ललाटं लावण्यं द्युतिविमलमाभाति तव यद् ।
द्वितीयं तन्मन्ये मुकुट घटितं चन्द्रकलशम् ।।
Saundarya Lahari 46

4. *Sāyujya Mukti* (मायुज्य मुक्ति) is last of the five kinds of emancipational assimilations. It is the absorption in Lord's essence. The preceeding ones are:—
   i) *Sārūpya* (मारूप्य) is assimilation in Lord's semblance.
   ii) *Sāmīpya* (मामीप्य) is close proximity of Lord.
   iii) *Sārṣti* (मार्ष्टि) is such opulence and puissance as in Lord's.
   iv) *Sālokya* (मालोक्य) is transfer to the world of Lord.

   cf. *Śrimad Bhāgvat*. 3.29.13

5. त्वदीयं मौन्दर्यं तुहिनगिरिकन्ये ! तुलयितुं
कवीन्द्रा कल्पन्ते कथमपि विरिंचिप्रभृतयः ।
यदालोक्यौत्सुक्यादमरललना यान्ति मनसा
तपोभिर्दुष्प्राप्यामपि गिरिशसायुज्यपदवीम् ।।
Saundarya Lahari 12

साक्षिणी **Sākṣinī** 584

The witness to everything.

With the immediateness of consciousness that is Her being, *Parāśakti* stands witness to every movement in the universe.

At the close of the cycle of creation the universe gets dissolved into its cause. This is brought about by the tremendously violent cosmic dance[1] of *Maheśvara,* when He is inspired by His unique delight at being solitary. The Divine Mother, *Māheśvarī* is the witness to it. On this ground She is given the name *Suvāsinī* (a woman never separated from her husband) that goes together with Her name *Sākṣini*. This power of unswerving holy companionship[2] gives *Maheśvara*[3] the power to out-live the dissolution.

When a *yogi* attains *Jivanmukti,* he becomes laudable as he is emancipated while living in body. He is in control of emotion as there is no impression of love and hate in him. With his tranquil inner (pure) intellect he stands only as a witness to what is going on around and all that he thinks.[4]

क्षणदा **Kṣanadā** 585

The giver of a moment of joy.

The charm of beauty lies in its concealment. To reveal itself it gives a momentary flash. So is the revelation of the supreme Self. Its splendour is revealed to the striving aspirant in an instantaneous flash[5] by the unique delight of the Divine Mother. The *kundalini* rises in a flash of lightning[6] with a shrill, when it gets awakened. Supreme joy comes, although for a moment yet it leaves its lasting imprint on the *yogi*. *Parā Śakti* is bright as the flash of lightning.[7]

---

1. This dance of *Śiva* as *Rudra* is called *Tāndava Nṛtya*.
2. शिवा रुद्रस्य भेषजी — *Rudra Praṣna*
3. *Maheśvara* is here known as *Rudra*, the Lord of dissolution.
4. योऽन्तः शीतलया बुद्ध्या रागद्वेषवियुक्तया।
साक्षिवत्पश्यतीदं हि जीवितं तस्य शोभते॥ — *Yogavasiṣtha* (upaśama) 39.48
5. सकृद्विभातोऽयमात्मा। — *Chha. Up*
6. i) 'तडित्वल्लीं नित्यां' used in *Pancastavi* V.25
ii) 'तडिल्लेखातन्वीं' *Saundarya Lahari* 21

दक्षा **Dakṣā**[1] **586**

The skilful.

Purity prompts tremendous activity with constant awareness. It is through the skill of *cit śakti* that *Śiva* comes into being. Otherwise Transcendent *Śiva* has no such qualification.[2] Although *cit sakti* is obvious to the minds of all as 'i', the experiencing subject, yet is not wholly evident, being covered by the self-created power of the veiling *māyā*. This is Her great skill. Glorious with powerful brilliance as *Mātṛkā Devī*, the supreme deity pervades all the experiences of the whole universe along with Her Supreme Lord *Śiva* (or *Brahman*).[3] The power of the supreme spirit (known as *cit śakti*) blossoms through self realization, in absolute *Advaita*, while displaying the playful skill of creating the worlds of non-duality, duality and duality —non-duality.[4] Being one, She is skilful, at the same time, she becomes innumerable.

दक्षजा **Dakṣajā** **587**

The daughter of *Dakṣaprajāpati*.

Satī, one of the many daughters of *Dakṣaprajāpati*,[5] was married to *Śiva*, the greatest or the Lord of *yogis* in the path of *Nivṛtti*. *Dakṣa* was declared as the chief of all patriarchs. Because of *Siva's* transworldly outlook a sense of wounded pride stinging *Dakṣa* on the occasion of performing *Vājapeya* sacrifice[6] with great pomp, he

---

1. Repeated at name 760.
2. शिवः शक्त्या युक्तो यदि भवति शक्तः प्रभवितुम् ।
   न चेदेवं देवो न खलु कुशलः स्पन्दितुमपि ।। *Saundarya Lahari* 1
3. या सा तु मातृका देवी परतेजः समन्विता ।
   तया व्याप्तमिदं विश्वं सब्रह्म भुवनात्मकः ।। *Tantra Sadbhāva*
4. द्वैताद्वैतसमुद्भेदैर्जगन्निर्माणलीलया ।
   परमात्ममयी शक्तिरद्वैतैव विजृम्भते ।। *Yogavāsiṣṭha* (upaśama) 17.27
5. *Dakṣaprajāpati* was one of the ten sons of *Brahmā*. Out of his many daughters, 27 became the wives of the moon, forming 27 lunar mansions called *Nakṣatras*.
6. *Vājapeya* is the fifth of the seven famous sacrifices. Only cooked rice or only clarified butter (*ghee*) is taken during the course:
   वाज्यमन्नं घृतं वा पेयम् *Amara Bhārati*
   also cf. *Gopatha Brahman* I.5.23

invited all notables of the celestial order leaving out *Sati* and *Śiva*. Seeing the celebrated guests going to the festivity in numbers, *Sati* was shocked. Love, suspicion, sorrow and anger worked in her being[1] and she ran to her father's sacrificial hall against the wise advice of *Śiva*. Dakṣa's coldness[2] made her refuse the welcome of her sisters and mother. She was pierced to the heart on seeing *Śiva's* seat empty. By the power of her *yoga-agni*, *Sati's* body became a corpse. *Śiva* sensed the calamity and ran to the spot, lifted *Sati's* body on his shoulders and went wandering about like one devoid of sensibility.

Veerabhadra emerged from *Śiva's* matted locks and destroyed *Dakṣa* and his sacrifice. The gods thought if *sati* was preserved, *Śiva* could not be normal. Then *Viṣnu* followed *Śiva* and from behind adroitly cut with his discus the lifeless body of *Sati* into pieces, which fell scattered in fifty-one places where *Śakti Pīthas*[3] came into existence. All delusion had gone and *Śiva* was his own true self. Deep in *samādhī* he sat like a pollard at a hidden place in the Himalayas among deodar trees. This place was later called *Sthānu Āshrama* which is a place of charming natural beauty in Kashmir and is now known as *Candanvārī* near Pahalgam.

This story from the *Purānas* tells us that right life, true religion and holy actions are possible only with *Śiva's* grace. *Sati* is an aspect of the goddess. It is the stage of immaturity in womanhood that Sati displayed washing away impure impressions of Dakṣa in Her. She again sought the hand of *Śiva*.

---

1. Signs of a stage of immaturity.
   'When discrimination is lost and wrath rides the mind, all good qualities like learning, wealth, austerity and beauty turn into poison'.
2. It was the defective association of her father *Dakṣa* that caused *Sati* to immolate herself readily to be born as the daughter of the noble King Himalaya. Although one with *Śiva*, she sought his hand again as *Pārvati*. As evidenced in *Pancastavi* (V.28):

   मुता दक्षस्यादौ किल सकलमातस्त्वमुदभूः
   मदोषं तं हित्वा तदनु गिरिराजस्य तनया।
   अनाद्यन्ता शम्भोरपृथगपि शक्तिर्भगवती
   विवाहाज्जायासीत्यहह चरितं वेत्ति तव कः ॥

3. Different texts like *Devī Bhāgvat* and *Tantracūdāmani* give different lists of these sects and so there is not a fully harmonious account of the episode. Dr. D.C. Sircar, after a critical examination of a work called '*Pītha Nirnaya*' gives in his '*Śakti Pīthas*' the fifty-one names.

कोटिरूपिणी **Kotirūpinī**[1] **588**

Of the nature of excellence.

The highest point of excellence is the awakening of the *Kundalini*, when its sleeping mouth, like the curved end of a bow enters the *Madhya Mārga* (the royal path called *Suṣumnā*) and straightens in a lightning flash to reach the *sahasrāra* for union with *Śiva*. This pitch point of the release of perennial joy of self realization is represented by the goddess. It is the *Kundalini*, the rising life power that delights in tasting the nectar flowing from thousand petalled *sahasrāra*.[2]

क्रतुः **Kratuh** **589**

The intelligence supreme.

Pure consciousness is the regionless region of unalloyed Bliss. It is talent, it is power, it is ability in the form of the deity to shower grace on the seeker of Truth.

Kratuh also means a sacrifice. Goddess is herself the spirit of sacrifice that renders consciousness supremely pure and sanctified.

कात्यायनी **Kātyāyanī**[3] **590**

The daughter of sage *Kata*.

The *Devi* was once born as the daughter of a sage, *Kata* by name. So she is known by the derived name *Kātyāyanī*. She is totality of the powers of the gods. She is one with the form of *Mahiśāsura-mardini Durgā*, who took shape as a result of the pooling together of the powers of all the gods, who had been oppressed by the demon *Mahiśāsura*. *Kātyāyanī* is one of the legionary aspects[4] of *Durgā*,[5] who grants repose in self realization.

---

1. Alternate reading *Koṭarupini* (कोटरूपिणी) in MS-2. The coiled and twisted *Kuṇḍalinī*.
2. सहस्राराम्बुजारूढा सुधासाराभिवर्षिणी । *Lalita sahas*.39
3. Repeated name 80. cf. Lali. Sahas. 556.
4. e.g. *Kūṣmāndā*, *Kātyāyanī*, *Kṣemaṅkari*, *Śailaputrī*, *Harasiddhih*, *Van-adurgā*, *Vindhyavāsini*, *Jayadurgā* and so on. They are of greater interest in iconography, and to those who worship these for getting different desires fulfilled.
5. The name is already explained at name 47. Also cf. *Lalita Sahas*. name 556.

स्वच्छा **Svacchā** **591**

The deity of transparent consciousness.

Parā Śakti is the supreme consciousness, very clear and pure like the proverbial crystal of a pearl. Just as everything around a crystal is reflected distinctly in it, so are the worlds of varieties of names and forms, and of pains and pleasures, reflected in pure consciousness, known as transparent *Samvit Śakti.*

स्वच्छन्दा **Svacchandā** **592**

The deity of spontaneous will.

The truth, that the transcendent reality of *Paramaśiva* is, is known to the world as the power of creation etc. called *Parā Śakti*. Freedom is spontaneity of will and not its limitation towards fulfilling a desired object, which is commonly said to be an enjoyment. Spontaneous activity or *Kriyā* is possible only when there is no limited or particular desire. There is no motive or cause, on the part of *Śiva* in creation. *Śakti* being synonymous with *Śiva,* is really the way of understanding *Śiva* (or consciousness). When consciousness is free and full, it is natural for it to overflow in creative activity, just as it is natural for a child to burst into playing. *Parā Śakti* is, therefore, this spontaneous will which is the state of desirelessness or perfection.

कविप्रिया **Kavipriyā** **593**

The beloved of the wise.

The goddess in Her supreme serenity is not only ever remembered by the intelligent but she is also indistinguishably owned by the wise. They realize Her as the knowledge of the supreme self, and get transformed into that supreme Bliss with intense devotion.

The sages lose everything, even the attachment to their body, for knowing the true nature of *Parā Śakti*.

सत्यागमा **Satyāgamā** **594**

The Eternal Truth revealed through sacred scriptures.

The *Vedas* and the *Āgamas* are an established source of inspiration. Their strengthening influence makes one habitually disposed to truthfulness. Therefore, the existence of the Divine Mother is the Eternal Truth, not nullified at any time, as taught in the *Upani-*

ṣads and *Tantras* alike. That Truth is actually revealed through intuition by the free will of *Parā Samvit*.

बहिःस्था **Bahihsthā** **595**

Who is perceivable in Her projection.

Parā Śakti, synonymous with *Para Śiva,* is inconceivable and beyond the reach of mind and speech. But, out of compassion, She projects Herself and assumes name and form, so that Her devotees perceive Her true self easily.[1] Thus *Parā Śakti* exists outside Herself also, although covered by Her own veil of ignorance.

काव्यशक्तिः **Kāvyaśakti** **596**

The power of wisdom.

Parā Samvit Devī is the subtlest Supreme Energy, comprehensible through pure intelligence.[2] It is the supreme wisdom called *Ṛtambharā*[3] with which a sincere seeker of Truth is blessed.

She is the power of wisdom hidden in the hearts of sages.

कवित्वदा **Kavitvadā** **597**

She who grants true wisdom.

True wisdom is only revealed and is not a thing to be learnt. One to whom this wisdom is revealed as a sudden and automatic grace, without a continued practice of the sacred precept, is called a *Kavi*, the wise. Of course, this wisdom is easily accepted by a person whose internal organs[4] have become pure by practising austerity, study and devotion to Lord.[5] The Divine Mother alone is the giver of supreme wisdom, meant for realization of the true self.

---

1. यद्वा विकासमुपयासि यदा तदानीं
   त्वन्नामरूपगणनाः सुकरी भवन्ति ॥ *Pancastavi* IV.22
2. दृश्यते त्वग्र्यया बुद्ध्या सूक्ष्मया सूक्ष्मदर्शिभिः । *Katha. Up.* III.12
3. ऋतम्भरा तत्र प्रज्ञा *Yoga sutra* I.48
4. मनोबुद्धिचित्तम्, Mind, intellect and I-consciousness.
5. तपः स्वाध्यायेश्वरप्रणिधानानि क्रियायोगः । *Patanjali Yogadarśana* II.1

मेनापुत्री **Menāputrī**[1] **598**

The bright daughter of *Menā*.

Menā is the name of the wife of King Himalaya. She was so pious that even the great sages bore reverence towards her.[2] *Parāśakti* assumed matured form[3] through her womb and was named *Pārvatī*, the 'daughter of the king of mountains'. *Pārvatī*, as the supreme perfection of the sentiment of love, was ordained to be the noblest spouse of *Śiva*, the lord of *Yogis*.

Menā stands for intelligence while the Himalayas represent the *ākāśa* ether, the first fundamental substance. *Pārvati* as the offspring is the conscious substance of the universe. She is also called *Umā*, the bright one and represents *Brahmavidyā*.

सतीमाता **Satimātā** **599**

The creatrix of all that is to come into being.

A virtuous and chaste woman or a female ascetic is called *Satī*. As the former wife of *Śiva*, *Satī*, inspite of her being chaste, could not constrain His trans-worldly outlook and incline Him towards manifestation, as He was a staunch yogi. To cure *Satī* of her pride *Śiva* let her go to her father's house at *Vājapeya* sacrifice, uninvited.[4] The seed of creation was yet to sprout.

Sati is also a name of goddess Durgā,[5] reborn as *Pārvati*, the daughter of Mountain's consort.

मैनाकभगिनी **Mainākabhaginī** **600**

The sister of *Maināka*.

Maināka is the name of a mountain, son of Himālaya and *Menā*. He alone according to *Purānas* retained his wings, on account of friendship with ocean, while *Indra* had clipped those of other mountains. *Pārvati*, being his sister, is associated with him in possessing determined valour and strong self-will.

---

1. Alternate reading in PE-4 is *Meenaputri* (मीनपुत्री).
2. मेनां मुनीनामपि माननीयाम् *Kumārasambhava* I.18
3. *Śiva's* former wife was *Śati*, a daughter of *Dakṣa*. Since love, suspicion and sorrow worked in her being, she is understood to have been immature. (Refer to comm. on name 587).
4. सती सती योगविसृष्टदेहा तां जन्मने शैलवधूं प्रपेदे। *Kumārasambhava* 1,21
5. Refer to name nos. 587 and 598.

तडित् **Taḍit**[1] **601**

Who awakes like the flash of lightning.

The rise of *kuṇḍalinī* from *Mulādhāra cakra* is instant like an electric current. It is so abrupt that name and action are one. *Mantrātmikā hi Devi*. Just with the recitation of *mantra*, *Devi* appears. It is like heat with fire. *Taḍit* connotes the *Devi's* appearance like the lightning, eternal and unbounded stream of nectar.[2] That is the spontaneous flutter or dynamism of consciousness.

In *Tantras*, *Parā Vāk* is described as the ultimate consciousness, independent, absolute and transcendent. That inner consciousness[3] is *śabdātmikā*, expressing itself in speech, since *śabda* is the very life of *vimarśa*,[4] deliberation. This sound is inarticulate, *anāhata*. Emanating from *Parā* that sound begins to become immanent as it passes through *Paśyantī* and *Madhyamā*. At *Vaikhari* stage it becomes articulate and takes the form of gross manifestation. It is evident that *Kuṇḍalinī* with its lightning speed rises from *Prithvi Tattva* to *Śiva Tattva*, with a shriek. Thus the world is said to be the manifestation of *vāk*, speech or sound. *Bhartrihari*, the great Grammarian says, "There is no conception or thought which is devoid of language, all knowledge is illumined as if penetrated with speech".[5]

This flash leaves an indelible impression of soothing light and tremendous energy. Itself it is said to be like the high tension power electricity. Its touch is so quick and so intense that nothing can bar it from within and without. It pierces the *suṣumṇā* like the lightning blaze.

---

1. See note 1 of name 602.
2. तडित्वल्लीं नित्याममृतसरितं पाररहिताम्। — *Pancastavī* V.25
3. अङ्गैरन्तर्निहितवचनैः (inner speech for the inner feeling). — *Mālvikāgnimitra* Act II
4. विमर्शश्च शब्दजीवितः — *Iśvarapratyabhijñā Vimarsinī* 2.3.2
5. न सोऽस्तिप्रत्ययो लोके यः शब्दानुगमादृते।
   अनुविद्धमिव ज्ञानं सर्वं शब्देन भासितम्॥ — *Vākyapadīya* 1.123
6. ब्रह्मग्रन्थिं ततो भित्वा रजोगुणसमुद्भवम्।
   सुषुम्नावदने शीघ्रं विद्युल्लेखेव सस्फुरेत्॥ — *Yoga-kuṇḍa-up*. I.67

सौदामिनी **Saudāminī**[1] **602**

Who is charming brightness of the lightning.

Kuṇḍalinī shines with the soothing brightness of lightning. It is charming like the line of gold on a touchstone,[2] while rising to Her eternal abode *sahasrāra*. Her blandness of affection is so charming that the experiencing *yogī* loses individual existence in the infinite beatitude of supreme consciousness. He awakes in glistening universal love, experiencing a shower of ambrosia, par excellence.

स्वधामा **Svadhāmā**[3] **603**

Who shines in Her own lustre.

The abode or dwelling place of the Divine Mother is Her own splendour. She shines with Her self possessed light. She is self-luminous and the source of all other kinds of light in the universe.

---

1. i) Alternate readings, *Saudāmanī*(सौदामनी)and *Saudāmnī*(सौदाम्नी According to Sanskrit Lexicon all the three are correct.
   ii) cf. Names *Vidyut* (383), *Tadit* (601) and *Saudāmini* (602). Ordinary meaning is the same i.e. lightning. But in yogic parlance (*Tantras*) these refer to different plains of consciousness which the *yogi* experiences during earnest and efficient practice of yoga; blessed with the grace of the deity. They are:
   a) *Tadit* refers to the first rise of *kuṇḍalinī* power which is abrupt and instant, the sign of opening the knot of *Brahmā,—Brahmagranthi*.
   b) *Vidyut* refers to the splendid glow that *yogi* shines with, the sign of opening the knot of *Viṣṇu*, *Viṣnugranthi*.
   c) *Saudāmini*, refers to the charm of golden hue of the yogi who loses individual existence in the infinite beatitude of supreme consciousness, the sign that the knot of *Rudra*, *Rudragranthi* has got open.
2. cf. सौदामन्या कनकनिकषस्निग्धया दर्शयोर्वी। *Meghadūta* 37.
3. Alternate reading in PE-4, 5, 6, 8 and MS-1, 2 is *Sudāmā* (सुदामा) which means 'the beautiful streak as of lightning.' *Kuṇḍalinī* when awakened rises like a golden streak of lightning. (Ref. cf. विद्युद्दामा हेमराजीव विध्यं' *Meghaduta* 27).

   This also means 'One who gives liberally'. The goddess *Bhavānī*, when pleased, gives the keys of spiritual realization to her devotee.

   Dāmā means a string or cord. *Sudāmā* will in that case connote the subtle string *suṣumnā*, the power of *kuṇḍalini* rising to *sahasrāra*, the cord of union of *Jiva* with *Śiva* by the grace of *Bhavānī*.

सुधामा **Sudhāmā** **604**

The majestic lustre.

The self luminous splendour of the Divine Mother as awakened *kuṇḍalinī* is full of affection. It is bland and tender, *snigdha,* wet with love, literally with oiliness of love evident on face.

धामशालिनी **Dhāmaśālinī** **605**

She who shines with splendour.

In Her glory, resplendent with majestic lustre, the Divine Mother showers grace upon all whether worshipping Her *sthūla*[1] form or *sūkṣma*[2] form. Prayer and repentence purify the soul. Therefore neither sex nor caste makes any difference in the way of Her Grace, as evidenced by Lord Krishna, "The same am I to all beings; there is none hateful to Me nor dear. They who worship Me with devotion are in Me and so am I in them".[3]

सौभाग्यदायिनी **Saubhāgyadāyinī** **606**

The giver of blessedness.

Saubhāgya means the good fortune chiefly consisting in a man's and woman's securing the favour and firm devotion of each other.[4] The grace of *Parā Śakti* alone endows one with firm devotion to the deity and makes one capable of receiving the favour. This blessedness conferred pulls one up for realization of unity or recognition of the true self, which is the supreme Reality. But this favour is not possible for 'one whose mind is disturbed by the turbulent sense organs'.[5] The goddess blesses seekers with the security of favour and firm devotion, those who have made a complete surrender to Her.[6]

---

1. Worship of *Parabrahma* with attributes (*Saguna Upāsanā*).
2. Worship of Parabrahma without attributes (*Nirguna Upāsanā*).
3. समोऽहं सर्वभूतेषु न मे द्वेष्योऽस्ति न प्रियः ।
   ये भजन्ति तु मां भक्त्या मयि ते तेषु चाप्यहम् ॥ *Bhag. Gitā*.IX.29
4. प्रियेषु सौभाग्यफला हि चारुता *Kumārasambhava* V.1
5. इन्द्रियाणि प्रमाथीनि हरन्ति प्रसभं मनः । *Bhag. Gitā* II.60
6. प्रणतजन सौभाग्यजननी *Saundarya Lahari* 5

द्यौः **Dyauh** **607**

The desirelessness of self beyond space.

The deity appears only in the mind of a devotee, whose mind has become pure like the *Dyu-loka*. She reveals Herself in the wisdom necessary for one's realizing the supreme self, unmindful of any desire whatsoever.

सुभगा **Subhagā** **608**

The favourite.

Cit śakti is so favourite of *Cit-Puruṣa, Parama Śiva* that it is impossible to draw a line of distinction between them. *Śiva* without *Śakti* is void and *śakti* bereft of *Śiva* is wanting.[1] *Pārvati* charmed *Śiva,* whose mind was not influenced even by the god of love, cupid.

द्युतिवर्धिनी **Dyutivardhinī** **609**

She who magnifies Her splendour.

When a *sādhaka* advances in spiritual practice he is endowed with lustre or aura that charges the surrounding atmosphere which sheds soothing and tranquil influence upon those who come near him. This is illumination of intellect that works through Mother's grace.

श्रीः **Śrīh** **610**

The most excellent.

General meaning of *Śrī* is wealth or prosperity. In the pantheism of gods and goddesses, *Śrī* is a name given to *Mahālakṣmī*, the spouse of *Mahā Viṣnu*. Since the great *Lakṣmī* is the source of good fortune, loveliness and accomplishment, *Śrī* has become a secondary name closely associated with Her.

But according to *Hāritayana Samhitā*, *Brahmāndapurāna Uttarakhanda* and stories related in *Purānas* and *Itihāsas*, primary meaning of the word *Śri* is *Mahātripurasundarī*.[2] It is said that *Mahālakṣmī* adored *Mahātripurasundarī* and as a result one of the boons granted to Her was the name *Śrī*, the most excellent.

---

1. न शिवः शक्तिरहितो न शक्तिः शिववर्जिता । *Tantra*
   cf. Lali. Saha. 761
2. *Śrīvidyā* by Pandit Narayana Sastri Khista (*Śakti Ank* 1934 pp.113-14)

The knowledge establishing *Mahātripurasundarī* is called *Śrī Vidyā* which is eventually the knowledge of the supreme self, *Brahmavidyā*. Besides granting accomplishments, *Śrī Vidyā* takes one across the ocean of *samsāra* as a result of the knowledge of self.[1] *Śrī* is also prefixed to the name of a person of (great) honour, or prosperity. With the names of persons of great eminence this word is used a number of times. It is a sign of excellence. *Parabrahman* or *Parā Śakti* is the most excellent. Hence the name.

कृत्तिवसना **Kṛttivasanā** **611**

She who wears a skin for her garment.

Kṛttivāsaḥ or *Carmavāsaḥ* is an epithet of *Śiva*, who has an elephant skin as garment and a tiger skin as his seat (*āsana*). *Kṛttiḥ*, in general, means skin or hide.[2] In the context here it specially refers to the skin of an elephant, a tiger or an antelope used for the purpose of practising austerities.[3] The elephant being a powerful animal, awake to its senses and full of passion, wearing its skin implies that *Śiva* has completely subjugated all animal impulses. Wearing a tiger skin as his apparel connotes that *Śiva* has complete mastery over desire. He is therefore called *yogīśvara*, lord of *yogīs*, who displays dispassion and divine wisdom for the benefit of souls seeking emancipation, through his inseparable *śakti*.[4] That gives the name *Kṛttivasanā* to the divine Mother *Śakti*.

Tārā, one of the five wrathful forms of the *Mahāvidyā*[5] is *Kṛt-*

---

1. cf. (a) यत्रास्ति भोगो न हि तत्र मोक्षो, यत्रास्ति मोक्षो न हि तत्र भोगः ।
   श्रीसुन्दरी सेवनतत्पराणां, भोगश्च मोक्षश्च करस्थ एव ।
   (b) य एनां वेद, स शोकं तरति, स शोकं तरति । *Atharva Devyupaniṣad*
   (c) तरति शोकमात्मवित् । *Chha. Up.* 7.1.3
2. अजिनं चर्म कृत्तिः स्त्री । *Amarakośa*
3. 'स कृत्तिवासास्तपसे यतात्मा' *Kum. Sam.* I.54
   'He (*Śiva*) with a skin for his garment and with his mind controlled'.
4. न शिवः शक्तिरहितो न शक्तिः शिववर्जिता । *Tantra*
5. *Mahāvidyā* is described as having assumed ten forms. The five forms are wrathful (*Raudra*) in appearance but internally they are full of compassion. They are: *Kālī*, *Tārā*, *Chinnamastā*, *Bagalā* and *Dhoomāvatī*. The other five forms are lovely (*Saumya*). They are: *Bhuvaneśvarī*, *Ṣoḍasī* (*Lalitā*), *Tripurabhairavī*, *Mātangī* and *Kamalā*. It is important to note here that manifestation and deliberation or creation and dis-

tivasanā. She is described as adorned with an apparel of tiger skin wearing a garland of skulls round her neck and holding a pair of scissors, a skull-bone, a lotus and a sword in her hands. In *Nīlatantra* She is described as having covered her charming buttocks with tiger skin.[1] Divine Mother is, therefore, known as *Krittivasanā*. Assuming the wrathful form for combating anti-divine forces, *Tārā* makes her devotees cross the ocean of *samsāra*.

Sahib Kaul adds the adjective phrase 'rich with natural grandeur in her very valuable dress',[2] to this name of *Devi*, in his poetic treatise. Skin dress of the *Devi* may, therefore, imply the grandeur that She displays in saving her devotees from obstacles and also helping them to obtain her grace.

It may also be inferred that the all powerful *śakti* endows every creature in the manifestation with a skin to keep the body assembled and covered befittingly, so that the Divine Truth may be realized easily in its respective levels. *Tantras* say that 'all that appears in the manifestation is the form of *Umā* or *Śakti* and what is imperceptible is. *Maheśvara*, *Śiva*.'[3] Therefore, the goddess adored with skin garment may connote appearance of the manifestation that covers the imperceptible *Śiva*. *Kālī* standing on the body of *Śiva* conveys that the dynamic aspect of the supreme beatitude bases itself on the static. *Kṛttivasanā* represents this truth.

कङ्काली **Kaṅkālī**[4] **612**

The skeleton showing the world reduced to its cause.

When the goddess is conditioned by the constituted quality of

---

solution are the two aspects of the amorous pastime of the Divine Power, *Parā Śaktī*. For more information about *Mahāvidyā* see comm. to name 1.

1. व्याघ्रत्वक्परिवीतसुन्दरकटि' — *Tārāśatakam* 3
2. 'महार्हाम्बरशोभाढ्या' — *Devīnāmavilāsa* XII.11
3. व्यक्तं सर्वमुमारूपमव्यक्तं तु महेश्वरम् । — *Tantra*
4. There is an ancient temple of *Kankālī Devī* at Madhupuri (in Mathura). The place is called '*Kaṅkālī Tila*'. The Archaeological department is said to have excavated the whole area. Statues from this place decorate the museums at Mathura, Lucknow, Calcutta and London. But it is *Devī's* will that the dilapidated temple should not be renovated. It is reported that in recent years the *Devī* has cast off the *sindhur* covering and three stone statues have appeared.

Tamas or inertia predominantly, she puts down the conceit of ownership and self interest in Her devotees.

कलिनाशिनी **Kalināśinī** **613**

The destroyer of the strife.

Kaliyuga,[1] the fourth age of the world called the iron age is understood to be the age of strife leading towards degeneration and degradation. In this age sins easily accrue to man. To put an end to all sins the goddess endows a devotee with potent antidote consisting of singing (*saṇkīrtan*) and remembering (*Japa*) Her holy names. There is no other means of release in *Kaliyuga* than singing and repeating of the Divine Names of the deity.[2]

रक्तबीजवधोदृप्ता **Raktabījavadhodṛptā** **614**

Who became wild for slaying the demon who rose with (his) mysterious power to multiply himself.

Beauty as well as valour of *Durgā*[3] is incomparable. She bestows wealth—both material and spiritual—dispels difficulties and annihilates the evil ones. She is the embodiment of *yajna* (sacrifice), *Parāvidyā* (the highest knowledge of spirituality) as well as *Aparāvidyā* (knowledge of the secular sciences). Once the gods overpowered by the demons *Śumbha* and *Niśumbha*[4] ran to the Himalayas and supplicated to the *Devī*. They sang *Aparājitāstotra*[5],

---

According to a hearsay the place was called *Kaṇsakālī* where King *Kaṇsa* killed the daughter of *Yaśodā*. The new born daughter was taken by Vasudeva after replacing his son *Kṛṣna*, *Kaṇsakālī* has corrupted down to *Kaṇkālī*.

Śakti Ank, *Kalyān* 1934; pp. 680-81

1. This age consists of 4,32,000 years of men beginning from the 8th February 3102 B.C. The preceeding three ages are *Dvāpara*, *Tretā* and *Krīta* or *Satya yugas*, corresponding to Bronze Age, Silver Age and Golden Age respectively and the years of each are double of its previous one. The aggregate of mortal years is 43,20,000 which comprise one *Mahā Yuga* or *Catur Yuga*.

   Mahānirvāna Tantra I.18-50

2. हरेर्नाम हरेर्नाम हरेर्नामैवकेवलम् ।
   कलौ नास्त्येव नास्त्येव नास्त्येव गतिरन्यथा ।।
3. Refer to Name 47.
4. Refer *Durgā Saptaśatī Adhyāya* 5. Also see verse 86.
5. *ibid* verses 9-82

praising Her as the 'unconquerable'. The goddess manifested herself as *Kauśikā Durgā*[1], emanating from the body of *Pārvatī*, who herself became *Kālī*, the dark one, and killed the intervening giants *Dhūmralocana*[2], *Caṇḍa* and *Muṇḍa*.[3] Only the battle with *Raktabīja*[4] was long drawn. Here some special efforts were needed by the *Devī* since the demon displayed mysterious power to multiply himself through the drops of blood spilled in the battle. Even the *saptamātṛkās*[5], who came out of Her body to battle were helpless. Then in the form of *Kāli*, the fierce black goddess, She spread her extensive tongue and drank away all the blood gushing out of *Raktabīja*. Thus the emergence of more demons was prevented and *Durgā* was able to exterminate the fierce demon.

The demons mentioned above are known as *Asuras*. They are archetypes of highly egoistic people who revel in a life of the pleasures of the body and sense organs. Symbolically they represent various stages and states of egoism as shown below:

Dhūmralocana, 'the smoky eyed' stands for the grossest state of ignorance and egoism.

Caṇḍa (=fierce) is the horrible side of egoism in human beings.

Muṇḍa (=low) is the low profile of egoism in man.

Raktabīja represents a more subtle state of egoism which multiplies itself to keep troubles continued. It is the endless activity of the mind—one thought leading to the other.

Śumbha (=to shine) and *Niśumbha* signify more enlightened aspects of egoism.

Goddess *Durgā* alone can destroy this fearful and deluding egoism that raises its head at gross, subtle and subtler levels in creatures.

सुतन्तुः **Sutantuh** **615**

The eternal thread of creation.

Just as the thread passing through a necklace holds its differently

1. Durgā Sapt. Ady.5 verse 87.
2. *ibid. Adhyāya* 6.
3. *ibid. Adhyāya* 5, Verse 89. Also *Adhyāya* 7. (After beheading the two demons the *Devī* got the name *Cāmundā*. The act of *Cāmundā* is to put an end to all the rising thoughts (*vāsanās*) in the mind by swallowing as and when they spring up).
4. *ibid. Adhyāya* 8.
5. Aspects of *Durgā*.

designed pearls, ornaments and beads set at suitable places, so does the all-pervading divinity hold all the animate and inanimate objects of creation, stringed in harmonious order.[1] The Divine Mother is the pervading power to hold and guide the entire creation. We bow to that Mother *Gaurī* who is splendid with her lotus like eyes. Her grace is obtained by knowledge of the self.

Sutantuh refers to *Kuṇḍalinī śakti* present in every individual creature and also pervading the universe.

बीजसन्ततिः **Bījasantatih** **616**

The sweet and indistinct sound which is the root of life in charming perpetuation.

The syllables (*bījas*) make words (*mantras*), which bear significance and meaning. All the activity is mental or in consciousness. *Śakti* is called speech (*vāk*) in *Tantric* tradition, which being an idealistic system, accepts consciousness (*cit* or *citi*) as the only reality. Matter is only the appearance (*ābhāsa* or projection) of consciousness. Idealism being the prominent tone of the *Tantras*, consciousness according to them is alone the reality. Therefore, *Śakti*, which means activity or *Kriyā* is called *Vimarśa*.[2]

According to the *Tāntric* theory all thinking is in language (*vāk* or speech). *Bhartrihari* says, "There is no conception or thought which is devoid of language: all knowledge is illumined as if penetrated by speech (or language)."[3] Since language in its express form is phonetical, it is called *vāk* (speech), or *nāda* (sound) or *śabda* (word). Perpetuation of *śabda-brahma* means the activity in consciousness. '*Śabda* is the very life of *vimarśa*'[4], says Abhina-

---

1. यस्यामेतत् प्रोतमशेषं मणिमाला
सूत्रे यद्वत्कापि चरं काप्यचरं च।
तामध्यात्मध्यानपदव्या गमनीयाम्
गौरीमम्बामम्बुरुहाक्षीमहमीडे ॥
Devīstutih of *Saṅkarācārya* (Verse 9).
2. Literally meaning 'thinking' or 'ideation'.
3. न सोऽस्ति प्रत्ययो लोके यः शब्दानुगमादृते।
अनुविद्धमिव ज्ञानं सर्वं शब्देन भासितम् ॥
Vākyapadīyam 1.123
Kālidāsa uses the term 'inner speech' for the inner feeling of thought. (अङ्गैरन्तर्निहितवचनैः) *Mālvikāgnimitra* (II Act).
4. विमर्शश्च शब्दजीवितः *Iśvarapratyabhijnā Vim.* 2.3.2

vagupta. *Śakti* or *kuṇḍalinī* working at the mental level may therefore be called *Nāda Kuṇḍalinī*.[1] We perform mental activities because *Nāda Kuṇḍalinī* is already partially awake. When more awakened more mental powers are acquired, as in the composition of a poet, in the beautiful performance of an orator, in the creative art of an artist and in the brilliance of a thinker.[2]

Parā is the ultimate consciousness, independent and absolute. It is the source of creation and yet is in itself beyond (i.e. transcendent). To be immanent also *Parā vāk* manifests itself in *Paśyanti*, *Madhyamā* and *Vaikharī*. Otherwise it would become unconnected with the universe.[3] Therefore, the supreme goddess, *Parā Vāk* is the indistinctive seed growing (spreading) in distinctive perpetuation. *Utpaladeva* says that the Absolute Consciousness (*cit*), whose nature is thinking or ideational dynamism, is *Parā Vāk*.[4]

जगज्जीवा — Jagajjīvā — 617

Who imparts life to the world.

The Divine Mother fills the void and the Supreme spirit inconsiderately pervades the universe. She instils life into the world which

---

1. *Kuṇḍalinī* works at three levels :
   i) *Prāna Kundalinī* works at the physical level. It is partially working to maintain normal life in the body. When awakened it throbs with radiant life. When more awakened more youthful energy is exhibited in the body. When fully awakened, extraordinary powers are acquired by the *yogī* (vide *Patanjali's Yogasutra*, *Vibhutipāda*). *Prāna Kuṇḍalinī* has fascinated the attention of both the *yogī* and the scholar of *yoga*. But all the three levels of *Kuṇḍalini* are important.
   ii) *Nāda Kuṇḍalinī* works at the mental level. (See comm. above).
   iii) *Bodha Kuṇḍalinī* also called *Jñāna Kuṇḍalinī* works at the spiritual level. It is the activity of knowledge or wisdom that arouses the awareness of the reality of things. One feels unity with all and one's heart throbs with universal love. It is actually the state of self realization. Swami Ramatirtha and Paramahamsa Sri Ramakrishna are believed to have *Bodha Kuṇḍalinī* awakened.
2. Caution: Abrupt or unmethodical awakening of *Kuṇḍalinī* may lead to mental abnormality causing undesirable results.
3. स्वसंविद्सिद्धायां यैव परावाग्भूमिः सैव ... पश्यन्त्यादिदशास्वपि वस्तुतो व्यवस्थिता, तया विना पश्यन्त्यादिषु अप्रकाशतापत्या जडताप्रसङ्गात्।
   Parātrimśikā vivarana 1.
4. चितिः प्रत्यवमर्शात्मा परावाक्स्वरसोदिता ॥ *Iśvarapratyabhijnā Kārikā* 1.5.13

is by itself lifeless and has no existence otherwise. She keeps the world in right condition. She supports, protects and nurses it like a foster mother. She pervades every atom in the universe just as salt pervades the whole of the salt rock.[1]

After the evil-natured *Mahiśāsura* and his army were destroyed by the *Devī*, *Indra* and other hosts of *Devas* uttering words of praise said:

"You are the refuge of all. This entire world is composed of an infinitesimal portion of thyself. Thou art the unmanifest, primordial supreme *Prakṛti*."[2] According to *Kshemarāja*, *Cit Śakti* or *Citi* is the absolute consciousness and that alone is the power that brings about manifestation.[3]

जगद्बीजा **Jagadbījā** **618**

Who is the origin of the world and fills every bit of it.

The Divine Mother gives birth to all, from *Brahmā*, the highest patriarch to the invisible worm (or germ) in the universe. She is the mother of *Aṅḍacatuṣṭaya*[4], the four egg formations of the world. "She who unfolds the tree of which perception is the sprout, spontaneity the juice, sense organs the flowers, love the fruit and time the unfragmented eternity, may ever grant me victory", as expressed by Sahib Kaul.[5]

जगत्त्रयहितैषिणी **Jagat-trayahitaiṣinī** **619**

She who is indispensable to the three worlds.

Śakti or Mother Nature being the cradle of the phenomenal

---

1. सैन्धवगणवत्
2. सर्वाश्रयाऽखिलमिदं जगदंशभूतमऽव्याकृता हि परमा प्रकृतिस्त्वमाद्या ।।
   Durgā Saptaśati IV.7
3. चितिः स्वतन्त्रा विश्वसिद्धिहेतुः *Pratyabhijnāhṛdayam Sūtra* 1
4. निजशक्तिवैभवभरादण्डचतुष्टयमिदं विभागेन ।
   शक्तिर्माया प्रकृतिः पृथ्वी चेति प्रभावितं प्रभुणा ।। *Paramārthasāra* 4
   'With the shining glory of his own power (*śakti*), the Lord has brought about the universe in four egg formations viz. *Śakti*, *Māyā*, *Prakṛti* and *Pṛthvi*'.
5. स्वेच्छारसो भावफलो जगत्तरु-
   हृषीकपुष्पः प्रकटीकृतो यया ।
   चित्ताङ्कुरः कालकलाकुलो जग-
   द्बीजास्तु सा मे विजयप्रदा सदा ।। *Devināmavilāsa* XII.18

existence of beings, her august personality and prowess are indispensable. She is the immediate cause of the perceptible world, which exists essentially in three forms, physical, mental and spiritual; or *Bhuh*, *Bhuvāh* and *Svāh*. These three world forms she nourishes and holds in herself. The world-mother is addressed as *Vāgīśvarī*, *Tribhuvaneśvarī*, *Viśvamātā*,[1] by *Dharmācārya* in his hymn to the *Devī*. These are the three prominences (*Kuṭas*) of *Devī*. Each is three-fold, through which She upholds the whole universe, as analysed below:

Vāgīśvarī—*Parā Śakti* or *Parā Vāk*, the supreme deity of *Paśyantī*, *Madhyamā* and *Vaikharī*.

Tribhuvaneśvarī—the ruler of the three *Bhuvanas*:

Macrocosmic: *Bhuh*, *Bhuvāh* and *Svāh*.

Microcosmic: *Jāgrat*, *Svapna*, *Suṣuptī*.

Viśvamātā—Creatrix of the universe, bringing about creation, preservation and resting in the Highest experiential *Śiva*.

Thus She pervades the internal as well as the external, mental as well as physical world of persuasion, preservation and peace. Obeisance to Her.

चामीकररुचिः **Cāmīkararucih** **620**

(i) She who shines like the lustre of gold.

(ii) She who has liking for the Dattura-plant flower.

(i) Divine form of the world Mother is full of lustre. Since lustre of gold is proverbial in the world, Mother's lustre is explained to be like that of molten gold, free from all or any kind of *mala*,[2] or spiritual dirt. Dharmācārya prays to the Mother: "O Tripura! shining with the lustre of burnished gold, heated in fire, may thou cleanse my mind (to be fit to worship Thee)[3]". No kind of *mala* can accumulate in the glow of Mother's lustre.

(ii) When *Kuṇḍalinī* gets awakened in the body of a *yogi*, it rises through *suṣūmnā nāḍī* accompanied by *Idā* and *Pingalā*. Reach-

---

1. वागीश्वरी, त्रिभुवनेश्वरि, विश्वमातरन्तर्बहिश्च कृतसंस्थितये नमस्ते ॥

Pancastavī II.31

2. The three *malas* are:
   i) *Ānava Mala*: ignorance caused by limited nature.
   ii) *Māyīya Mala*: ignorance due to sense of duality.
   iii) *Kārma Mala*: ignorance brought about by the sense of hate and love.

3. उत्तप्तहेमरुचिरे त्रिपुरे पुनीहि । *Pancastavī* II.24

ing *Ajnā Cakra* the two *nādīs* dissolve into *suṣūmnā* which blossoms there like a flower of *Dhatura*[1] plant, and represents *sātvik* glory of the Divine deity. This is called *Brahmadvāra* of *Kuṇḍalini*. Therefore, the Mother has liking for the *Dhatura* plant.

चान्द्रीसाक्षयाषोडशीकला **Cāndrīsākṣayāṣoḍaśīkalā** **621**

Witness as the measureless digit of the sixteen digits of the moon.

The moon has sixteen digits.[2] Its digital procees of waxing and waning is represented by the fifteen days each of the bright fortnight and the dark fortnight of a month. The sixteenth digit is the starting half and the ending half. The residual whole form which these digits evolve and into which they get involved is called the measureless digit or *Amā Kalā*. This is also called the *Ṣodaśī Kalā*, the sixteenth digit of the moon and bedecks the head of Lord *Śiva*. This represents *Parā Śakti* or supreme consciousness, the charming witness and eternal source, that is the cause of all the creation etc. of this universe.

यत्तत्पदानुबन्धा **Yattatpadānubandhā** **622**

The knowledge that grasps the sacred injunction in uninterrupted succession.

Jnāna or knowledge of self necessarily involves transformation in the inner person. It is not merely the intellectual knowledge that can be had by reading scriptures or hearing discourses. It is inner change or spiritual evólution that can come only by *Sādhanā*, uniterrupted and earnest longing, which is conferred by Supreme Power, *Parā Śakti* alone. Little effort can be made by a person in attaining that[3] spiritual knowledge.

The *śāstras* impart *baudha jñāna* (intellectual knowledge) which is undoubtedly helpful, for it removes the igrnorance which has gripped the entire person. But the nature of spiritual impurity

---

1. *Dhatura* flower is usually a white long flower used for worship of *Śiva lingam*. It has no smell but has wild growth.
2. Named as:

   अमृता मानदा पूषा तुष्टिः पुष्टी रतिर्धृतिः।
   शशिनी चन्द्रिका कान्तिर्ज्योत्स्ना श्रीः प्रीतिरेव च
   अंगदा च तथा पूर्णामृता षोडश वै कलाः ॥
3. न तत्र कोऽप्यात्मीयो पुरुषकारः विद्यते। *Tantra*

remains[1] which can be removed by *Pauruṣa Jñāna* (spiritual knowledge or realization), introduced by the *Tantra*. By mere removal of ignorance liberation (*Mokṣa*) is not possible.[2] The spiritual knowledge that grasps the scriptural injunction in uninterrupted succession comes through the grace of *Parā Śakti*.

Sāmba, the son of Lord Krishna offers obeisance to that *cit śakti* as *cit sūrya*, whom he describes as wonderful, the highest and the Supreme Light (source of the sun, the Moon and the fire[3]); and whose choicest description is given in the *Vêdas* by *Brahmā* himself.[4]

यक्षिणी **Yakṣiṇī** **623**

Who, in the form of demi-gods, guards the spiritual domain and the treasures therein.

Yakṣa is the name of a demi-god who is described as attendant of *Kubera*[5], the god of riches and employed in guarding his gardens and treasures. *Yakṣini*[6] is the female *Yakṣa* who executes the guard with a barbed missile in hand.[7]

Spiritual path is beset with difficulties and hindrances. The Divine Mother hides her true self under the garb of variety in manifestation and external show. *Jivas* are persuaded to forget their eternal self-luminous and blissful nature and instead made to experience the nature of *samsāra* by self deceit. Obstacles are put even in the path of self-realization for an advancing *yogi*. At the *Madhubhūmikā*[8] stage the station deities try to distract him by offering all kinds

---

1. मलमज्ञानमिच्छन्ति संसाराङ्कुरकारणम्। T.AI.223
2. न हि बौद्धाज्ञानमात्र निवृत्तौ मोक्षो भवेत्। *T.A. Viveka* I.24
3. The three dimensional manifestation.
4. यत्तद्वेदे तदिति सवितुर्ब्रह्मणोक्तं वरेण्यं।
   तद्भर्गाख्यं किमपि परमं धामगर्भं प्रपद्ये॥ *Sāmbapancāśikā* 10
5. See note 1 of Name 624
6. Name of the wife of *Kubera*.
7. यक्षोत्तमा यक्षपतिं धनेशं
   रक्षन्ति वै प्रासगदादिहस्ताः। *Harivaṇśa* I.66
8. Second of the four stages of a yogi's journey to the ultimate beatitude. The first stage is practice of *Savitarka Samādhi—Kalpaka*. In the third he is filled with universal love—*Prajñājyoti*. The fourth stage is called *Atikrāntabhāvaniya* where all kinds of distractions stop and sex is sublimated to higher levels of self-realization.

of material luxury and worldly temptations. This connotes that the Divine Reality is eager to conceal itself—*Svarupagopanavyagrā*. The *Upaniṣad* says that 'God created the universe and then entered into it.[1]' So the universe becomes a veil for the Divinity. Truly so, it is not proper that the supreme beatitude which is transparently pure self is divulged to the impure and sordid. Therefore *Yakṣinī* guards the spiritual sovereignty so well. Supreme Truth is hidden in the cave of heart.[2] Only the effortful intelligence of a determined seeker enters this cave for he has ascertained the truth through the sentences of the *upaniṣad*, that truth remains concealed behind the manifestation of the Supreme Power, called *Yakṣinī*.

धनदार्चिता **Dhanadārcitā** 624

Who is worshipped by the god of riches.

Kubera, the King of *Yakṣas*[3] is famous as the lord of wealth. He is often depicted as riding on the shoulders of man or in a carriage drawn by men. As an agent of the source of sustenance he wields power which is granted to him by the grace of Supreme Mother, whom he worships. He is a friend of *Rudra* and his abode is *Kailaśa*. This reveals his affinity as regards his worshipping the divine Mother and gaining her favour.

In spiritual parlance of the *Śākta* doctrine this means that the Supreme Mother is the giver of spiritual wealth, supreme knowledge to recognize the True self. Hence she is worshipped by devotees.

Kubera also means one with contemptible body.[4] As such the goddess is approached for grace and is worshipped.

---

1. तत्सृष्ट्वा, तदेवानुप्राविशत् — *Taitti. Up.* 2.6
2. आत्मास्य जन्तोर्निहितं गुहायाम् । — *Kath. Up.* II.20
3. *Kubera* is the son of *Viśravas* by *Idavida*, and thus the half-brother of *Rāvana*. Besides being the lord of riches and regent of the north he is the king of the *yakṣas* and *kinnaras*.
4. i) कुत्सितं बेरं शरीरं यस्य (सः कुबेरः) — *Devīnāmavilāsa*

   ii) *Kubera* is represented as being deformed in body, having three legs, only eight teeth and a yellow mark in place of one eye. — *Pauranic Encyclopaedia.*

चित्रिणी **Citrinī**[1] **625**

She who is endowed with various talents and excellencies.

The talents and the excellencies of the Divine Mother are so numerous and great that they surpass any count or description. *Dharmācārya*[2] while praising the universal Mother says, "O Mother of all! verily you were born as the daughter of *Dakṣa* first. Then leaving his defective association you took birth as the daughter of King Himalayas. Being without a beginning and without an end, full of the famous luxuries[3] and *Śakti,* the indistinguishably one with *Śiva*; you married *Śiva* and became his spouse. Who can know about the course of your behaviour. (Perhaps none)."

चित्रमाया **Citramāyā** **626**

Who is efficient in wonderful trickery.

Māyā is an extra-ordinary appearance of what is already common, serene and equal in every respect. It is the limiting adjunct and in the process of creation appears through the five categories of bondage, the *Pañca kañcukas*.[4] In this way *Mahā-māyā* or *Śakti*, one with *Śiva*, brings about the manifestation of variegated colours (names and forms), which, verily, show her power of wonderful trickery.

विचित्रा **Vicitrā** **627**

Who is surprisingly diversified and yet one Reality.

The Supreme Deity on being many appears quite different from one another, Yet on realization the reality is one.

---

1. Writers on erotical science class women in four divisions. *Citrinī* is one—the others being *Padminī*, *Saṅkhinī* and *Hastinī*—who is endowed with various talents and excellencies. All these are defined in *Ratnamañjarī*.
2. *Pancastavi* V.28. Read the *śloka* in note 4 of Name 587. Also cf. *Pancastavi* IV.18 and V.25.
3. (भगवती) —Endowed with luxuries: All power, all virtue, all fame, all glory, all detachment and all freedom.

   Viṣnu Purāna 6.5.74
4. *Kalā*, *Vidyā*, *Rāga*, *Kāla* and *Niyati* are the five coverings.

भुवनेश्वरी **Bhuvaneśvarī** 628

The ruler of the universe. OR

The presiding deity of the worlds.

Bhuvaneśvarī[1] is the fourth *vidyā* in the series of ten *Mahāvidyās*.[2] She represents the force of the material world. Creating the worlds (Fourteen *Bhuvanas*) she manages them to move on. In the beginning of the creation the presiding deity was *ṣodaśī*, the third of the ten aspects of *śakti*, described in the *Tāntric* works. In the sacrifice (*yajna*) *soma* offerings made in the sun produced *Bhuvanas*, consisting of 8400000 forms of existence which are fed by *Bhuvaneśvarī*.[3]

चामुण्डा **Cāmundā** 629

The terrific form of *Durgā*.

Durgā is the personification of the totality of the powers of the gods. She herself became *Kālī*, the fierce black goddess emerging from the *Devi's* forehead, and killed *Caṇḍa* and *Muṇḍa* in the battle against *Śumbha* and *Niśumbha*. Thus she won the name *Cāmuṅḍā*[4] for herself. She is sometimes included in the *Saptamātrikās*. Later she destroyed *Raktabīja* with special efforts. To kill the chief demons became easy afterwards.[5]

Esoterically, *Cāmuṇḍā* is the force of concentrated awareness, the power of special awakening in the heart, that devours the ceaseless activity of the immature mind and uplifts it to the highest level. The *asura Raktabīja* is actually the mind, each wave of which gives rise to other waves. Killing of *Raktabīja* by *Cāmuṇḍā* means the destruction of *samskāras*[6] by awakening spiritual consciousness.

---

1. *Bhuvaneśvarī* is a famous *Śakti*-shrine in Kashmir at Chandapora (Harwan). Annual fair is held here. Yajña is also performed on the occasion.
2. See Name 1.
   Also cf. Lali. Sah. 294
3. Ten *Mahāvidyās* (*Śakti Ank* 1934) by Motilal Sharma Gaud.
4. यस्माच्चण्डं च मुण्डं च गृहीत्वा त्वमुपागता।
   चामुण्डेति ततो लोके ख्याता देवि भविष्यसि ।।
   Durgā Saptaśati VII.27
5. Also read commentary with notes of Name 614
6. Mental modifications or impressions on the mind.

मुण्डहस्ता **Mundahastā**[1] **630**

Who is holding a freshly severed and bleeding human head in hand.

Kālī is the power of time which is all-destroying and all-devouring. The severed head in the upper hand and the sword in upper right hand of the fierce deity are graphic representations of destruction that has just taken place. Holding the severed head in hand represents low profile of the destruction of egoism in man.

चण्डमुण्डवधोद्धुरा **Caṇḍamuṇḍavadhodhurā**[2] **631**

Who is unrestrained in killing the demons. *Canda* and *Muṇḍa*.

The goddess taking the form of *Kālī* became actively fierce in killing *Caṇḍa* and *Muṇḍa*.

Śumbha and *Niśumbha*, the chief demons were attracted by the world-bewitching beauty of *Durgā* on hearing the description given by their servants, *Caṇḍa* and *Muṇḍa*.[3] They sent proposals of marriage through a serf. In reply the *Devī* sent them the message that she had vowed to marry only him who would vanquish her in battle. All attempts at forcibly dragging her away ended in disaster for the demons. The goddess took the form of *Kālī* and became actively fierce for killing *Caṇḍa* and *Muṇḍa*.[4] This gave *Devī* the name *Cāmuṇḍā*.[5]

For advanced spiritual aspirants the esoteric meaning of the compound name *Caṇḍa-muṇḍa-vadho-uddurā* is analytically given below:

Caṇḍa — the fierce fire ever burning in *Mulādhāra*, the fund of activity both material and spiritual.

Muṇḍa – the head, the moon in the *sahasrara*, the centre of which is the seat of illumined mind.

vadha – battle; concentration of the energies of mind to awaken the fire in *Kuṇḍalinī* for transformation into eternal illumination through *sahasrāra*.

---

1. Repeated at name 915.
2. Alternate reading in MS-1, PE-5, 6, 7, 8 is *Caṇḍamuṇḍavadhodyatā* (चण्डमुण्डवधोद्यता). The suffix '*uddhurā*' means 'unrestrained' and has little difference with the suffix '*udyatā*'.
3. Ref. *Durgā Saptaśati* 88-92.
4. Ref. *ibid.* Chap. VII for full account.
5. According to *Mārkandeya Purāna*. Also see comm. Name 629

uddurā (*udyatā*)—active, to actuate the force of concentrated awareness in the waking state.

This is called *Jāgrat Samādhi Kalā*.[1]

अष्टमी **Aṣṭamī** **632**

Who is worshipped by the eight divine powers.

Kauśikī Durgā[2], while fighting the demon *Raktabīja,* saw that the blood spilled from his body could produce numerous demons similar to him. To face the situation She manifested out of herself seven emanations called the *saptamātrikās*.[3] They are the *śaktis* of *Brahmā*, *Īśvara*, *Kumāra*, *Viṣnu*, *Varāha*, *Nārasimha* and *Indra*, having the same forms, weapons and vehicles as their lords. Along with the original deity—*Durgā Mahālakṣmī*—they are counted as eight.[4] Thus *Durgā* is named *Aṣṭamī*[5], who combines in Her all the

---

1. Reference: Glory of Divine Mother by S. Sankaranarayanan pp. 36-37.
2. *Durgā Saptaśati* V.87
3. *ibid.* VIII. 15-21
4. *Tantraśāstra* explains the cosmic purpose of the eight deities as follows:—
   i) *Brāhmī*: The primordial *nāda*, the energy before the first throb of creation appears.
   ii) *Vaiṣnavī*: Who gives definite shape to the creation. She is sympathy, beauty, organization and order of the universe.
   iii) *Māheśvarī*: The power that gives individuality to the created beings.
   iv) *Kaumārī*: The ever youthful deity, the aspiration of the evolving soul. She is the energy of *Kumāra* (or *Skanda*) who is called *Guru-guhā*—the guide in the cave of the heart i.e. intellect, which is ever fresh.
   v) *Vārāhi*: The all consuming power of assimilation and enjoyment. She gives food and physical enjoyment to all.
   vi) *Aindrī*: The terrible power that destroys all who oppose the cosmic law.
   vii) *Nārasimhī* or *Cāmundā*: The force of concentrated awareness, the power of spiritual awakening in the heart.
   viii) *Durgā*: Difficult to approach, being the personification of the totality of the powers of the gods.

   Note :— Study of verse 12-18 of *Stabaka* VIII of the *Umāsahasram* by Vasistha Ganapati Muni (Pub. Sri Aurobindo Ashrama, Pondicherry) will be of immense help to aspirants to understand the esoteric meanings of the 'seven little Mothers'.
5. *Durgā Aṣṭamī* is a particular day of fasting. Special worship is offered

important powers to vanquish evil and restore peace. For *sādhakas Bhagavatī Aṣṭamī* is the elephant-power needed to spiral up *Kuṇḍalini śakti*.

Durgā is also called *Aṣṭamī* because She permeates the eight important organs of the body consisting of five organs of sensation, mind, intellect and ego. It is by the grace of *Durgā*[1] that these eight organs function in balance for the ultimate realization of supreme self. *Durgā* is the combination of Eight *Śaktis*.

In the parlance of *Tantra yoga*, *Aṣṭami* marks the point where power of the awakened *Kuṇḍalinī* turns to be blissful. It is called the square, *Lumbikā catuṣpatha* where *Iḍā* and *Piṅgalā Nāḍīs* get absorbed into *suśumnā*, the middle path, direct[2] towards the *sahasrāra*. It is the measure of the eighth digit, towards the higher regions in *sahasrāra* where complete union of *Śiva-Śakti* takes place. Mother *Śakti* is named the Eighth (*Aṣṭamī*) because She abides in the middle path called *Madhyamā Vritti*. Her graceful instant rise silence the two struggling airs (*Prāna* and *Apāna*) which scale

---

to Divine Mother on this day. The day is observed twice a year viz. *Caitra Sukla Pakṣa* (March-April) and *Aśvin Śukla Pakṣa* (Sept.-Oct.) corresponding to the summer and winter equinoxes, described as the beginning of *Uttarāyana* and *Dakṣināyana* (the paths of Light and Darkness) in *śāstras*. (cf. *Bhag. Gītā* VIII.24-25; *Sāmbapancāsikā* 49; *Pancastavī* IV.28; etc.).

Aṣṭamī of the bright fortnight and other days are described sacred in the *Purānas*. For details of ritualistic fasts see *Nārada Purāna* (1st part, 4th *Pāda*).

1. In modern India Sri Ramakrishna Paramahamsa, guru of Swami Vivekananda, was a great devotee of *Durgā*. He realized the Supreme through the grace of *Durgā* in Her *Kālī* form.
2. Just near the palate (*Viśuddha Cakra*) there is a junction of four paths of the vital airs. The two are egress and ingress of *Prāna* and *Apāna* respectively, as is common to all beings. Out of the other two paths, the third is experienced by ordinary yogis when *prāna* and *apāna* together enter the *śuṣūmṇā* and go down to *Mūlādhāra* wherefrom the six *yogic cakras* are pierced by the *Kuṇḍalinī Śakti* to reach the *Brahma Randhra* (gateway to the Supreme) for experiencing bliss of the Supreme Spirit. In the fourth case the vital air *Prāna* of the efficient yogi rises direct to *Brahmāṇḍa*. In that case *prāna* is not required to pass through *Mulādhāra*. cf. Note to *śloka* 50 of *Sāmbapancāśikā*, Edited by Swami Íśvarsvaroopa (*Brahmacari Lakṣman Joo*).

fifteen divisions in the in-take and out-go of human breath. This corresponds to the waxing and waning of the moon. The sixteenth digit makes ending of one breath and beginning of the other.[1] Just as the waxing eighth lunar digit is soothing and bright so is the direct middle path glorious with grace. That graceful moment is called *Viṣuvat*.[2] This is the wonderful moment of non-bondage, *Kṛtyaśūnyā*.

एकादशी **Ekādaśī**[3] **633**

The eleventh, who is the chief deity of the ten quarters.

All the ten quarters are held firm by the one basic power, *Ekādaśī*, the eleventh. All energy flows divided through ten turbulent organs and they are pervaded by mind, the one basic power of the deity. That is *Ekādaśī*.

In yogic parlance *Ekādaśī* refers to the ambrosial peaceful deity at *Brahmarandhra* three units high from the junction of *Lumbikā Catuṣpath*, or the central digit of the divine power. Here the goddess rules the serene state of universal oneness, that a *yogī* experiences. It is the state of pure consciousness, transcending the ten *Mahā-vidyas*.

पूर्णा **Purnā** **634**

Who is the lustre of soothing ecstasy like that of the full moon.

The fifteenth lunar digit is the perfection of the waxing process of the moon. It is so soothing and charming. Similarly the union of *Kuṇḍalini Śakti* with *Śiva* in *sahasrāra* is eternally soothing. It makes ambrosia trickle to permeate the whole system of the earnestly devoted *yogi*. It is a stage of yoga perfection called *Madhumati Bhūmikā*. *Śakti* is quite indistinguishably one with *Śiva*. Her lustre is splendidly soothing and there is *Pūrnatā*, no duality at all experi-

---

1. The residual pause between the two moments forms the seventeenth digit called *Amā Kalā*, the eternal digit.
2. Refer:— (i) *Viṣnu Purāṇa* II-8, 73-79.
   (ii) *Sāmbapancāśikā* 49.
   (iii) *Tantrāloka*
3. The *Vaiṣnavites* mostly observe fast on *Ekādaśī* day substituting milk and fruit only for their usual food, worship Lord *Viṣnu* and sing his names.

enced in her immanent aspect, as is well described by *Sāmba*[1] : "(O Sun god!) with your luminosity you effect the moon to bring out the sixteenth digit, like the nectarial oblation (offered to gods) and offering the same into the fire of growth you bestow satisfaction on the whole world". The sixteenth digit of the moon is the nectar of all satisfaction. In macrocosm *Purnā* is the state when *Prakṛti* reabsorbs all its emanations into itself. It is said in *Pratyabhijñā*, "when reabsorbing the objects, she (*Śakti*) flashes in Her nature, and so she is full".[2]

नवमी **Navamī** 635

Who is represented by the auspicious ninth day of a lunar fortnight.

The first nine days of the month of *Aśvin* are held sacred to *Durgā*, rightly popular in the Hindu calender as *Navarātra*. *Navarātra* worship is offered with great sanctity to *Durgā* consecutively for nine days, and usually ends with a sacrificial rite. *Durgā Pujā* is a countrywide festival in India.

Among the immeasurable aspects of *Pārvatī*, *Durgā* is, perhaps, the most widely worshipped aspect of *śakti*, emanated from *Pārvatī*, the basic ninth.

The conspicuous name of this deity is *Bālā*, the child; considered to be the daughter of *Lalitā* and always nine years old. She destroyed the thirty sons of *Bhāndāsura*. She is ever new and represents the youthful aspirations of an evolving soul.

This ninth lunar digit represents the pious aspirations prevailing after the annihilation of all worldly thoughts at the eighth digit, the junction of *Madhyamā Vṛtti*.[3]

चतुर्दशी **Caturdaśī** 636

Who is represented by the auspicious fourteenth day of a lunar fortnight.

---

1. मोमं पूर्णामृतमिव चरु तेजसा साधयित्वा।
   कृत्वा तेनानलमुखजगत्तर्पणं वैश्वदेवम्॥ — *Sāmbapancāśikā* 27
2. तावदर्थावलेहेन उत्तिष्ठति, पूर्णा च भवति। — *Pratyabhijñā-ṭīkā*
   Also cf. Lali. Sah. 292.
3. Reference to notes Name 632.

The Divine Mother as such pervades the fourteen *Bhuvanas*[1] or *lokas* which represent the fourteen gaps of experiences of evolution. Beyond this they all merge in the unity of *Śiva-Śakti.*

Caturdaśī is the completing digit of spiritual experience. *Kumbhaka* uniformity of breath begins from this stage for a yogi who is evolving in the *Śakti cakra.*[2]

There are fourteen 'jewels' churned out of the ocean and also the fourteen lores mentioned in the *Purānas*. *Śakti-mātā* is the source of all these. Hence the name.

अमा **Amā** **637**

The digitless lunar digit.

The fifteenth lunar digit in the waning process of the moon is the perfection called *Paripūrnatā*. In this yogic accomplishment the idea of perfection or imperfection merge into the transcendence of the Supreme, *Para Śiva* or *Parā Śakti.*

It is the measureless digit called *Amā Kalā*. From this all the digits of the moon arise and into this they merge again. The day in Indian calendar is named *Amāvasyā*[3], the day of the conjunction of the sun and the moon. It is the source of divine nectar. This is also called the seventeenth digit of the moon. This residual digit of the moon between *Amāvasyā* and *Pratipadā* is absorbed in the Eternal transcendence just as a householder after making the final offerings in a sacrificial rite takes the residual of the foods offered to mark the completion of the ritual[4] with all satisfaction.

कलशहस्ता **Kalaśahastā** **638**

Who bears the vessel of immortal bliss in her hand.

For an immediate satisfaction of her devotees the Mother Goddess bears a vessel (*Kalaśa*) in her hand. It contains the nectar

---

1. The seven *Patalas*, netherlands and seven *Lokas*, higherlands together. In *Tantra* there are 118 *Bhuvanas* said to be existing. Reference *Tantrāloka*: see *Bhuwanadhvā*.
2. The immanent aspect of the Supreme *Śiva* or *Parā Śakti.*
3. This day of *Amāvasyā* is observed as a fast and worship is offered to Śiva, the supreme bliss.
4. आमावस्यं विघसमिव खे तत्कलाशेषमश्नन्।
   ब्रह्माण्डान्तर्गृहपतिरिव स्वात्मयागं करोषि ।। *Sāmbapancāśikā* 27

of the bliss of immortality which she sprinkles upon the devotee whom she blesses with her grace. Thus she gives a helping hand to the surrendering devotee by display of the pot (*Kalaśa*) containing ambrosia in one of her hands.

पूर्णकुम्भधरा Pūrṇakumbhadharā[1] 639

Holding the pitcher filled with all sorts of satisfaction (or satisfying ingredients).

The Mother is depicted here as fully satisfied. There is no desire to be fulfilled. This is the eternal joy of self looking at self. There is no limitation of time, space or causation.

In *yoga* this is the complete *Kumbhaka Avasthā*, the experience of supreme bliss where egress and ingress have merged with eternal *spanda*.[2] It may be called the stateless state of a yogi. If he lives in a body he is called *Jīvanmukta*, the free while living in a body.

The Divine Mother manifests in the world like the *kalpa vṛkṣa*[3], which shines with supreme juice that she sprinkles without a break. So the nectar-pot she bears in her hand is ever full and ever fresh.

धरा Dharā 640

The earth or the marrow.

By the earth is symbolised the substratum of all manifestation and the final merger thereof. The whole universe emerges from the Supreme Power called *Śakti-mātā* and also dissolves into the same.

By 'marrow'[4] is meant the inner substance of existence. . From *Parā śakti* emanate the substantial powers of creating, holding and absorbing the universe.[5]

---

1. In MS-1, 2 and PE-4, 5, 6, 8 alternate reading is *Pūrṇakumbhapayodharā* (पूर्णकुम्भपयोधरा)comprising one name in place of the two: 639 and 640. The meaning here will be—with full breasts, connoting that the divine Mother is the power of knowing and doing or creation and dissolution or *Jnāna* or *Kriyā*.
2. Eternal vibration of nectarial bliss from which emanate all moving vibrations.
3. The desire-granting tree said to be existing in *svargaloka*.
4. cf. Zen Bone Zen Flesh by Paul Reps.
5. cf. Lali. Sah. 935.

अभीरुः **Abhīruh** 641

The fearless.

Fear and cowardice are quite different from modesty or bashfulness. The Divine Mother in all her modesty has a blend of valour and so she is all-fearless to combat evil of any kind. She displayed her fearlessness in turning down the proposals of *Śumbha* and *Niśumbha*[1] with spiritual wisdom. Finally she killed them, not to raise their heads again.

Esoterically this connotes that *Parā Śakti* grants the favour of bliss outdoing the limitations planned by the sacred lore.

भैरवी **Bhairavī**[2] 642

The brave one who dispels the fear of an enemy.

Bhairavī is the terrible form of the goddess *Durgā*, who delivered the *devas* from the clutches of their enemies, the *Asuras*.

Bhairavi split into its component parts : *Bha, ra* and *vī,*[3] meaning the supreme deity who creates, sustains and dissolves this universe. She is the sum total of everything that has the feminine form. She is the primary cause of divulging the supreme self to the seeker after truth by washing off all the three *malas*.[4] *Bhairavi* grants complete contemplation on the supreme self,[5] for she is eager and delightfully active in her being self-willed.[6]

भीरा **Bhīrā**[7] 643

The embodiment of forgiveness by displaying timidness.[8]

The Divine Deity even if desirous of sport (immanence), is

1. *Durgā Saptaśati* Chap. 5 to 8.
2. cf. *Lali sahas.* Name 276.
3. भरन रवण वमन शीला या सा भैरवी । *Tantra*
4. The three *malas* (impurity or dirt) that bind *Jīva* to this mundane world are:
   (i) *Āṇava Mala :* individuation or limitation of the self (अपूर्णत्वम्)
   (ii) *Māyīya Mala :* ignorance arising out of the sense of duality (भिन्नवेद्यप्रथा)
   (iii) *Kārma Māla* : the duals of hate and love (शुभाशुभवासनामयत्वम्).
5. उद्यमो भैरवः *Śiva Sūtra* I.5
6. स्वैरचारनिरता रतातुरा *Devīnāmavilāsa* x.42
7. In some recensions *Bhīrā* is replaced by *Bhīru*, which means 'a timid woman', that conveys the same meaning in the context.
8. क्षान्त्या भीरुः *Hitopadeśa* 2.26

quite sagacious in maintaining transcendence of self. Even if she displays timidness and fear she is clever in hiding her true self from the dualistic world. "Only those who have eyes will perceive the hidden truth; others cannot know".[1]

भीमा **Bhīmā** 644

The terrific goddess.

Bhīmā is an epithet of *Durgā*, the spouse of the formidable *Śiva*, also called *Bhīmah*, the Supreme Being. She protects virtue and punishes vice. *Parā Śakti*, through her emanations, *vibhutīs*, vanquishes the *Asuras* and supports the *Devas*. She removes all the obstacles in the path of a *Sādhaka* and bestows the grace of self-knowledge to him. "In the battle of life, the *sādhaka* has, therefore, to ally himself with the divine forces of Truth and Light and face a relentless battle with the antidivine forces".[2] Goddess *Bhīmā* is the refuge.

त्रिपुरभैरवी **Tripurabhairavī** 645

The goddess of the three worlds of creation, sustenance and dissolution.

The Supreme Mother permeates the universe in trichotomy. Therefore She is called *Māheśvarī*, the Supreme Deity.[3] In essence *Tripurabhairavī* is *Durgā*, the capable supreme power that pervades the manifestation that is evident in the trichotomy of name, form and action through the fifty alphabets called *Mātrikācakra*.[4] Her form for contemplation, as described in the introductory verse of this book, is: "Appearing with (i) the aura of the morning Sun, (ii) four arms bearing a ṭrap, a mace, a bow and arrows in each hand respectively and (iii) the three eyed goddess *Śivā*".[5] She is *Tri-*

---

1. चक्षुष्मन्तोऽनुपश्यन्ति नेतरे तद्विदो जनाः। *Tantra Texts.*
2. Glory of the Divine Mother p.22.
3. For details see comm. and footnotes of the name Nos. 22 and 642 of this book.
4. cf. अक्षरान्तर्गताशेषनामरूपां क्रियां पराम्।
   शक्तिं विश्वेश्वरीं वन्दे देवी त्रिपुरभैरवीम्॥ *Tripurārnava Tantra*
5. बालार्कमण्डलाभासां चतुर्बाहुं त्रिलोचनाम्।
   पाशाङ्कुशशरांश्चापां धारयन्तीं शिवां भजे॥१॥ *Śākta Ṣodaśi Tantra*

purabhairavī or *Tripurasundarī*. *Tripurabhairavi* is one of the ten *Mahāvidyās*.

महारुण्डा **Mahārundā** 646

The great headless body retaining life.

This name suggests to be as one of the *Mahāvidyās*, named *Chhinnamastā* in the *Tantras*. She is the naked deity holding her own severed head in hand and drinking her own blood. This represents the power of the continued state of self-sustenance of the created world, in which self-destruction and self-renewal continue in a cyclic order.

In Vedic parlance also this representation has the same meaning but esoterically explained while describing the divine universal bull[1] with irregular parts of the body. Its two heads stand for *Brahmaudana* and *Pravargya*. The former refers to the ever aware source and the latter to the form of creation. For example: heat is ever attached to the sun. But the effect left behind continues to sustain life on earth during its absence i.e. night. Similarly the power of *Brahman* sustains the universe even without realizing that. The world without the knowledge of self is like a body without its head. Life goes on even without having a knowledge of its source.

रौद्री **Raudrī** 647

The wrathful.

The goddess *Durgā* became full of wrath when the gods were overpowered by the demons *Śumbha* and *Niśumbha*. Taking the terrific form of *Kālī* she killed them and restored freedom to *Devas*.

The goddess assumes the form of *Raudrī* when it is desired to destroy the world. She makes creatures weak by taking away from them the world of experience to which they could cling for a safe course. In Her compassion again she makes them illumined and confirms their faith that the existant truth is *Parama Śiva* alone.

महाभैरवपूजिता **Mahābhairavapujitā** 648

The goddess *Mahabhairavī* worshipped by *Mahābhairava Śiva*.

---

1. चत्वारिश्शृङ्गा त्रयो अस्य पादाः द्वे शीर्षे सप्तहंस्तासो अस्येति। *Ṛg Veda* 4.58.3
2. Ref. *Durgā Saptaśati*.
3. cf. Name 231 of *Lali. Sahas*.

Parā Śiva is called *Mahābhairava*[1] as He is the source of creation protection and reabsorption of the universe. He worships *Mahabhairavī Śakti*. *Śiva* Himself expressed the secret to his earnest devotee *Nandikeśvara*: "By Her grace alone I sing this hymn of praise[2] simply to worship Her".[3] The transcendent *Śiva* can be active only through *Parā Śakti*, Mother of the universe. He is therefore one with Her.[4]

निर्मुण्डा Nirmundā 649

She who is free from modality.

No model can determine the truth of Supreme Consciousness which is free to take any form in any way in the sphere of manifestation. *Parā Śakti* is free and self-willed in her sportive activity. This is explained by *Kṣemarāja's Pratyabhijnāṛdayam* (The secret of self Recognition): "By the power of her own self alone she (*Citī*) unfolds the universe upon her own screen (i.e. in herself as the basis of the universe)".[5] There is neither desire nor non-inclination present in her sport. By denotation *Śiva* and *Śakti* are one and the same. They are two by connotation only.

"*Śiva* or consciousness is conceived as being dynamic and the very dynamism of *Śiva* is called *Śakti* or *Kriyā*.[6]" Therefore, *Jñāna* and *Kriyā*, *Prakāśa* and *Vimarśa*, *Śiva* and *Śakti* are one. There can be no modality. The self is known by the self alone. There is no head to point to. Only the inner conscience can grasp the truth.[7] There is complete disentanglement of the sense objects.

The Bhagwadgita[8] says: "He whose happiness is within, whose delight is within, whose illumination is within, only that yogi becomes *Brahman* and gains the beatitude of *Brahman*."

---

1. भरणरवणवमनशीलेति भैरवः ॥
2. *Bhavānīnāmasahasrastutih*.
3. तस्या अनुग्रहादेव तामेव स्तुतवानहम् ॥ *Bha. Sahas*. (Prologue Ver. 19)
4. सर्वव्यक्तमुमारूपमव्यक्तं तु महेश्वरः । *Tantra*.
5. स्वेच्छया स्वभित्तौ विश्वमुन्मीलयति । *Sutra* 2.
6. Significance of the Tantra Tradition (Kamalakant Misra) p.2
7. न शक्यते वर्णयितुं गिरा तदा
   स्वयं तदन्तःकरणेन गृह्यते ॥ *Maitrayani Up*. 6.34
8. योऽन्तः सुखोऽन्तरारामस्तथान्तर्ज्योतिरेव यः ।
   स योगी ब्रह्मनिर्वाणं ब्रह्मभूतोऽधिगच्छति ॥ V.24.

Therefore "God vision is impossible until desire is vanquished".[1] It is only the desire that takes a model. Supreme Deity is all free.

हस्तिनी **Hastinī** 650

The goddess whose hands stand for kinetic energy.

Motion is the law of Nature. The primordial Energy flows in varied movements to manifest itself as well as to stop all outward manifestation as and when desired. The different forms of deities emanating from the Supreme Self called *Parā Śakti* are described as possessing two, four, eight, ten or eighteen hands (or arms), to perform their different roles. Different weapons and objects like sword, discus, mace, bow, arrow, sling, lance, iron club, lotus, conch, human head etc. are wielded by these hands. This is all enigmatic to the modern mind. But the fact is that the supreme power is inscrutable, by which the whole universe is permeated and energised. The hands represent the capacity for work. Potential energy is displayed by holding different weapons and objects in the hands of the deities meant to uphold virtue and tread vice in the world.

चण्डा **Candā**[2] 651

The Passionate Goddess.

Candā or *Candī* is an epithet of *Durgā*. She is out to vanquish evil or demoniac forces in the world.

Goddess *Umā* as the daughter of *Dakṣaprajāpati* became passionate and immolated herself causing disruption and destruction to the *Dakṣa* Sacrifice.[3] That was the form of *Candā*.

The Divine Mother is pleasant and beautiful. At the same time she is terrible also.[4] It is the Supreme Self that assumes the form of the Mother. *Candī* is *Brahman* in the form of *Mahāmāyā*.

करालदशनानना **Karāladaśanānanā** 652

She whose face glows with fearful teeth.

This is one of the forms of *Kālī*. Moving in the crematory the goddess,

---

1. Ramakrishna Paramahansa.
2. चण्डा is the same as चण्डी in lexigraphy. See also name 183.
3. Reference. Pancas. V.28. See note 2 of name 698.
4. Also see names 17 and 183 for more details.

mad with tasting the meat and blood[1] of the dead, looks terrific with her formidable teeth. Esoterically this means that the Divine Mother is ever ready to destroy the little ego that causes birth and death in cyclic order.

कराला **Karālā** 653

The goddess who is very fearful.

Having assumed the form of *Kālī*, the goddess slew the demons *Canda* and *Munda* and wore the garland of their heads. This spread terror to other demons as well.

विकराला **Vikarālā** 654

The formidable goddess.

The form of *Caṇdikā* is impetuously fierce towards the demons who despoil the world in an impious manner. Thus she protects the world.

घोरघुर्घुरनादिनी **Ghoraghurghuranādinī**[2] 655

She who makes the terrific gnarling sound.

While vanquishing *Caṇḍa* and *Muṇḍa*[3] demons the goddess *Durgā's* roaring sound filled and trembled the quarters. At the awakening of the *Kundalini śakti* an instant gnarling sound is experienced by yogis.

रक्तदन्ता **Raktadantā** 656

She of red teeth.

This is a manifestation of *Kālī* to enable *Durgā* to exterminate the havoc-making demons like *Raktabīja*,[4] whom she tore to pieces with her teeth and licked the spilt blood with her long tongue so that he could no further multiply himself.

ऊर्ध्वकेशी **Ūrdvakeśī** 657

The goddess with dishevelled hair.

---

1. शवमांसामृगस्था या रसचर्वणलम्पटा। *Devinām.* XII.52
2. Alternate reading: घोराघुरघुरनादिनी
3. Ref. *Durgā Saptaśati* Chap. VII.
4. Ref. *Durgā Saptaśati* Chap. VIII.

This speaks of the untrammelled freedom of the goddess *Kālī*. She grants glory to *Brahmā*, *Viṣṇu* and *Rudra*.

Being one with *Mahādeva*, she held Gaṅgā in her dishevelled hair.[1]

बन्धूककुसुमारुणा **Bandhūkakusumāruṇā**[2] **658**

Quickly propitiable with the offering of *Bandhūkā* flowers.

Bandhūkā flower blossoms at mid-day. Shining with its colour of red lead this connotes the will of the Goddess to manifest. *Jnāna Śakti* is predominated by *Kriyā Śakti*. It is natural that the sportive activity of the *Devi* is bedecked with red flowers of *Bahdūkā* tree.

कादम्बरी **Kādambarī** **659**

The very spirit of the spirituous liquor distilled from the flowers of the *Kadamba* tree.

It is an epithet of *Sarasvatī*, the goddess of learning. Being the consort of *Brahmā*, the creator, she represents his power and intelligence, without which organised creation is impossible. She is pictured as white and dazzling because the power of intelligence is stupendous and absolutely pure.

पटासा **Patāsā**[3] **660**

Whose garment is a place of refuge.

Although there can be no resemblance of *Parā Śakti*, yet She is reflected in the splendour of the three worlds which constitute Her garments. The three worlds connote the three states of waking, dreaming and sleep states which serve as different garments in moving life.

काश्मीरी **Kāśmīrī** **661**

The goddess born in (*Kaśmīr*) or belonging to *Kaśmīr*.

Śārikā is the goddess by worshipping whom the great intellect

---

1. *Śiva Purāna*.
2. cf. बन्धूककुसुमप्रिया, name no.694 of *Gāyatri Sahasranāma*.
3. पटः = cloth or garment.
   आसा = आवासा = a place of refuge, an abode.

Kaśyapa[1] was lured to found the charming country named *Kaśmīr*. Nature being at her best[2] in Kashmir, the place is considered to be the special abode of the Supreme Deity. *Kaśmīr* has been the excellent seat of life and learning as the goddess chose to be adored at the central seat of the country which is known as the *Pradyumna Peetha*[3]. *Śārikā Bhavānī* resides there along with all the gods and goddesses.[4] She was given the name *Kāśmīrī*.

कुङ्कुमप्रिया Kuṇkumapriyā 662

She who is adored with saffron.

Saffron is a flower of jasmine colour in the middle of which grow six tender shafts, three yellow and three attractive scarlet. The latter three shafts are the loving saffron. The plant is the flower itself and no leaves. It tastes bitter but the after taste is pleasing and energy giving.[5] This may connote the fact that it is difficult and in the face of worldly enjoyments becomes undesirable to tread the spiritual path for realizing the sumum bonum of life but as the advancing *sādhaka* gets established in the path he gains faith and confidence which ultimately usher him to the realm of Truth and Beauty.

Divine Mother is pleased with saffron adornment. This connotes Her will to manifest.

---

1. A *Ṛṣi* of supreme intellect who dried up the *Satīsar* and after whose name the land is named.

   यामाराध्यातनुत मतिमान् कश्यपो वश्यभूतिः। *Devīnām*. XII.61

   Etymologically the word 'Kashmir' is a compound of three roots. *Ka* = water, *aṣma* = stone and *īr* = spring from. Therefore, 'Kashmir' means the place where water springs from stones. Since water is the source of life, nature is at her best in Kashmir.
2. काश्मीर प्रवरेश मध्य नगरी प्रद्युम्नपीठेस्थिता।

   Devī Dhyāna Ratnamālā
3. It is believed that *Trikoti*, three crores of *Devis* and *Devatas* reside here. *Hārī Parvat* is the central seat occupied by *Bhagavatī Śārikā*, a name of the deity peculiar to Kashmir.
4. As sung by ancient and modern poets, Kashmir is famous all over the world for its natural beauty and intellectual charm.
5. As sung in *Bhāminī Vilāsa* by Panditaraja Jagannatha of Kashmir:
   काश्मीरजस्य कटुताऽपि नितान्त रम्या।

क्षान्तिः **Ksantih** **663**

The forgiveness incarnate.

No human effort in *sādhanā* or *Kriyā* is complete to realize the eternal, infinite and blissful truth of *Parā Śakti*. It is Her own nature. She emanates with forbearance as capacious power to redeem her devotees. She is of the nature of healing balm for all kinds of troubles and evils that her devotees may fall prey to in this world of distraction and duality.

बहुसुवर्णा **Bahusuvarnā** **664**

She who is plentifully brilliant in hue.

When *Pārvatī* gave her hand to *Śiva*, He became soft-hearted and charming. Her plentiful brilliance made him known to devotees. Who otherwise knew *Śiva* before the emanation of his *Śakti*, *Pārvatī* ? None.[1]

रतिः **Ratih[2]** **665**

Who is the unconquerable joy.

Pārvatī is delighted[3] in being ever one with *Śiva*. By whose pleasure even *Śiva*, unconquered by the cupid, and always accompanied by *Rati*, became subservient to Her, She is eternal joy of true love.[4]

बहुसुवर्णदा **Bahusuvarnadā** **666**

She who bestows brilliance.

The goddess inspires actions and experiences that are always auspicious. She always gives brilliance to all in their undertakings, not to speak of a spiritual seeker whom she gives Her whole self.

---

1. पूर्वं करग्रहणमङ्गलतो भवत्याः
 शम्भुं क एव बुबुधे गिरिराजकन्ये । *Pancastavī* IV.8
2. Repeated at Name 824. cf. also Gāyatri Sahas. 851.
3. रतिर्मनोनुकूलेऽर्थे मनसः प्रवणायितं *Sāhityadarpana* 207
 Where the mind flows incessantly towards its desired object. This, in literature, is called *sthāyībhāva* of *śringāra rasa*.
4. न जितो मदनेनापि सदा सरतिनापि यः ।
 अधीनः सोऽपि भूतेशो यस्याः सा हि रते रतिः ।। *Devināma*. XII.65

मातङ्गिनी **Mātangini**[1] **667**

The emdodiment of the power of domination.

Divine Mother is the possessor of anything and everything, concerning valour and tranquility. Thus she dominates anti-divine and divine forces in her own manifestation. She is compared to the female elephant who is an embodiment of physical as well as mental power of dominating emotion.

वरारोहा **Vārāroha** **668**

The Beauty par-excellence.

The Divine Mother is so charming and full of eternal beauty that all sorts of beauties and enjoyments in the world have no charm in comparison. She confers wonderful power that transforms the fickle mind and senses of a devotee altogether,[2] and makes them firm and steady in knowledge on attaining the Supreme Consciousness.

मत्तमातङ्गगामिनी **Mattamātangagāminī** **669**

Whose gait is as fascinating as that of an intoxicated elephant.

On whomever the Supreme Deity of fascinating gait bestows Her grace, his disposition of mind remains constant towards the supreme goal and in no way does it flow in a disturbed state.

हिंसा **Himsā**[3] **670**

Who bestows accomplishment as aimed at in a sacrifice.

There are ritualistic sacrifices (*yajñās*) recommended by the *Vedas* and *Tantras* for obtaining different desired objects from a variety of *Devas*. In these performances, oblations are made into the fire, for Fire is the mouth of gods.[4] However, the feeling of difference between the performer of the sacrifice and the deity continues in this *Karma Yajña*.

---

1. Also cf. name 249
2. आमनोऽक्षवलयस्य वृत्तयः सर्वतः शिथिलवृत्तयोऽपि ताः ।
   त्वामवाप्य दृढदीर्घ संविदो नाथ भक्तिधन सोष्मणां कथम् ॥
   Utpala's Śivastotrāvali XVIII.17
3. Alternate reading: हसा
4. अग्निमुखा हि देवाः

In *Jnāna Yajña,* the process of enlightenment, the two are viewed as *Brahman*, the Thing-in-Itself. "The oblation is Brahman, the clarified butter is Brahman, offered by Brahman in the fire of Brahman, unto Brahman verily he goes who congnizes Brahman alone in his action".[1] All the apparent differences are, therefore, mere modifications of *Para Śiva* or *Parā Śakti* even as waves are of the sea. The enlightened convert eating itself into *Jñāna Yajña*, which means that the individual consciousness is sacrificed to that cosmic consciousness even as a river re-enters the sea to end all distinctions.

It is the sacrifice that cuts asunder the firm-rooted tree of *samsāra* with the strong axe of non-attachment.[2] *Śākta Tantras* advocate that anger and passion are the animals to be sacrificed into the fire of knowledge of self.[3] This power of sacrifice is *Himsā*, the goddess Herself understood as supreme consciousness, into which all duality is sacrificed. Thus, the goddess is lauded by earnest devotees.

This *yajña* wherein the little self is offered into the fire of supreme self, is called *Svātma-yajña*, in which sacrifice or *Himsā* is the required part of activity in being one with *Parā Śakti*. This universal *Yāga* goes on in every atom of time just as a householder performs Yāga in every period of time,[4] as is expressed by *Sāmba,* the son of the Sun.

Creation, as revealed by the *Vedas*, results from the sacrifice of *Puruṣa*. But in reality, it is the great sacrifice of the Primordial Mother that has resulted in creation. So the *Upaniṣad* says : "*Vārāhi* and *Kurukullā* as the principles of father (*Prakāśa*) and mother (*Vimarśa*) start the creation as the first parents".[5] These are the two immediate emanations of *Lalitā*, the Transcendent Supreme. *Kurukullā* is associated with *Lalitā* as *Mantrinī*. She is located in the space in between the ramparts of *cit* and *Ahankāra* (intellect), both to be sacrificed for realizing the supreme. Her location, in the *Śri Nagara*, is in the tank called *Vimarśamaya*.[6] Sri Aurobindo

---

1. ब्रह्मार्पणं ब्रह्महविर्ब्रह्माग्नौ ब्रह्मणा हुतम् ।
   ब्रह्मैव तेन गन्तव्यं ब्रह्मकर्मसमाधिना ॥ — *Bhag. Gītā* IV.24
2. cf. अश्वत्थमेनं सुविरूढमूलमसङ्गशस्त्रेण दृढेन छित्त्वा । — *ibid.* XV.3
3. कामक्रोधौ द्वौ पशु इमावेव बलिमर्पयेत् ।
4. cf. ब्रह्माण्डान्तर्गृहपतिरिव स्वात्मयागं करोषि ॥ — *Sāmbapancāśikā*
5. वाराही पितृरूपा कुरुकुल्ला बलिदेवता माता । — *Bhāv. Up.* 4
6. *Lalitāstavaratna* Verse 97.

says: "This is the great sacrifice called sometimes the sacrifice of the *Puruṣa*, but much more deeply the holocaust of *Prakṛti*, the sacrifice of the Divine Mother".[1]

हंसगतिः **Hamsagatih** **671**

Who has graceful gait like that of a swan.

Just as the gait of a swan is bewitching and also remains untouched by the water in which it swims, so is the play of *Parā Śakti*, attracting and also remains untainted in the quagmire of the world She manifests.

Haṃsa also means *Jīva* who subsists with the outgoing and incoming of breath. *Saṃvit śakti* with all her infinite power and universal might has also the power of assuming this little self.[2]

हंसी **Haṃsī** **672**

She who is always present in persons belonging to the holy order of *Haṃsas*.

According to a general poetical convention a *haṃsa* (swan) is represented as being gifted with the peculiar power of separating milk from water.[3] *Haṃsa*, therefore, stands for a person of pure intellect (or Supreme Consciousness) who is free from malice. There is a particular order of ascetics called *Paramāhaṃsas*. They are pure in heart as they are graced by the goddess. They have no attachment to the mundane world.

Haṃsā is also the name of goddess (*Sarasvatī*) whose vehicle is a swan.

हंसोज्ज्वलशिरोरुहा **Haṃsojjvalaśiroruhā** **673**

Whose hair of the head shine like that of a swan.

This refers to the *śuddha sattva* state of the goddess, who has chosen to reside in the minds of devotees. They whom she graces with her radiance, contain it in their hearts and emit it through their bodies also.[4]

---

1. The Mother p.50.
2. तच्छ्ष्ट्वा तस्मिन्नेव प्राविशत् *Up.*
3. मार ततो ग्राह्यमपास्य फल्गु हंसोयथा क्षीरमिवाम्बु मध्यात् ॥ *Pancatantra* I
4. अन्तर्बहिश्च कृतसंस्थितये नमस्ते । *Pancastavi* II.31

पूर्णचन्द्रमुखी **Pūrnacandramukhī** **674**

Whose face is like the full moon.

The lustre of Divine Mother persists through light and darkness.[1] It is perspicuous to the well developed yogis and great devotees of the Supreme Spirit. The brilliance of Divine Power is evident from the very outset of manifestation and its flow on every side is full of nectar.[2] She showers sweet, sublime nectar like the moon emerging from the abode of nectar.[3] Thus the Divine Mother is graceful like the full moon.

श्यामा **Śyāmā** **675**

Kālī, who is the personification of Time.

Bhagavatī Kālī is described to be of dark-blue complexion. She is aweful and frightful. She is the power of time, the past and future of which are shrouded in utter darkness and only the present is being vaguely perceived by beings. Her bearing is also a strange combination of terror and tenderness. She works fear in the heart of the timid and serves as the foster-mother to the tenacious. She is fearful like a dark night[4] and tender like sleep.[5] She is also called *Digambarī*, the one who is draped in space. This theological eulogy of *Śyāmā* is factual.

One who is always alert at first sight, observes the *spanda* energy[6] in all the states, with constant practice of the same. Finally, he obtains liberation in life, realization of Self. There in that great fullness where the sun and the moon (*Prāna* and *Apāna*) get dissolved, the unenlightened yogi remains stupefied by considering

---

1. प्रकाशश्चाप्रकाशश्च लोकालोक इवाचलः *Raghuvaṇśa* 1.68
2. 'प्रकाशमाना प्रथमे प्रयाणे प्रतिप्रयाणेप्यमृतायमाना'
   Bhaskar Ray (16/17 century).
3. यः शशीव प्रसृतोऽमृताशयात्
   स्वादु संस्रवति चाऽमृतं परम् ।।
   Śivastotrāvalī IV.14
4. महाघोरा
5. सुखस्वरूपा
6. This is called *Prathamābhāsa* (प्रथमाभास) as elucidated in the *Aṣṭāvakra Gītā* thus:
   प्रकाशो मे निजं रूपं नातिरिक्तोऽस्म्यहं ततः ।
   यदा प्रकाशते विश्वं तादाहं भास एव हि ।।
   Aṣta-a II.8.

that state, a kind of deep sleep; while the awakened one (resting on the experience of the first *spanda*), is established in that ether of universal consciousness and abides as fully enlightened".[1] That is the grace of *Kālī* (*Śyāmā*).[2]

स्मितास्या **Smitāsyā** **676**

The goddess with smiling face.

With Her untainted and unconditioned power the Supreme deity, in the assumed form, displays a charming smile on Her face. In Her manifestation She is like the blossomed creeper radiating fragrance and joy.[3] When She sleeps there is great annihilation, *Mahāpralaya*.[4]

In the universal phenomena there are two important points: the beginning of creation and the end of dissolution; just as we witness the two junction points of dawn and dusk in connection with the rising and setting of the Sun. These two points connote the smile of the Supreme Deity at each turn of Her swinging display.[5]

In microcosm this swinging of outgoing and incoming breath is marked in every creature. The yogi experiences this point of union while being aware at each breath. The two points are called *Bahir-dvādaśānta* and *Antar-dvādaśānta*[6] respectively. The junction is the source that gives strength to movement, like the refuelling of a train. Smile is a symbol of regaining strength. It is a symbol of union, the expression of which is a soothing and elevating smile. The goddess as

---

1. तदा तस्मिन्महाव्योम्नि प्रलीनशशिभास्करे ।
   सौषुप्तपदवन्मूढः प्रबुद्धः स्यादनावृतः ॥
   Spandakārikā I.25
2. cf. Names 197 and 211.
3. स्मितमेतस्य चराचरम् Vacaspati Misra *Śaṅkarabhāsya Bhāmatī*
4. अस्य च सुप्तं महाप्रलयः *ibid.*
5. cf. पुष्णन्देवानमृतविसरैरिन्दुमास्राव्यसम्य-
   ग्भाभिः स्वाभी रसयति रसं यः परं नित्यमेव ।
   क्षीणं क्षीणं पुनरपि च तं पूरयत्येव ईदृक्
   दोलालीलोल्लसित हृदयं नौमि चिद्भानुमेकम् ॥
   Kṣemarāja's Benedictory verse to the commentary of *Sāmbapancāśikā*.
6. Extreme turning points of the outgoing and incoming breaths measuring each way fifteen units of the waxing and waning of Moon. According to a yoga system of Kashmir Śaivism the span of each breath is measured in 36 units called *Tuṭis*.

the central source of this swinging play is the smile just as is apparent from the rising and setting of the sun, which causes waxing and waning of the moon. This smile of *Parā Śakti*, therefore, connotes the manifestation and annihilation in complete awareness.

श्यामकुण्डला Śyāmakuṇḍalā[1] 677

The dark-blue mouth of the coiling *Kuṇḍalinī*.

The mouth of *Kuṇḍalinī* is compared to the tongue of a mango tree flower, on which dark-blue bees are always present sucking its frankincense, an aromatic gum.[2] Similarly a fragrant juice is always flowing from the mouth of the coiling *Kuṇḍalinī,* in the awakening of which yogis are given to yoga practices and worship.

मषी Maṣī 678

Evidence of the immanence of Supreme Self.

Maṣī literally means ink. This is the expression of thought in a measurable finite form. Therefore the writing in ink is the proof of abstract thought which becomes confined on paper. Thy immanence is the expression of thine own transcendence.

लेखिनी Lekhinī 679

The power of authority.

The pen has the authority to express an abstract thought in a material form. The Goddess Herself is that power. Thou art Thyself the cause of vibration to bring about the manifestation.

लेख्या Lekhyā[3] 680

The describable one.

The transcendent supreme *śakti* emanates in different forms of *Devis* and *Devas* to make it convenient for devotees and seekers after Truth to concentrate on the Divine forms of their choice. In accor-

---

1. Alternate reading in PE-5, 6, 8 is: श्यामकुन्तला (*Śyāmakuntalā*), which means the deity with dark hair on the head. This is a sign of the youth, alert with beauty and power of perseverance.
2. 'भृंगा रसाल कुसमानि समाश्रयन्ते' *Bhāminī Vilāsa* 1.17
3. Alternate reading: *Lekhā* (लेखा).

dance with their *Mantras*. This is grace of *Parā Śakti* that becomes describable, thus uplifting humanity.[1] *Brahma Vidyā* took the form of *Umā* to reveal supreme knowledge to *Indra*.[2] *Utpala* said to Lord *Śiva*: "Joyousness is this Thy communion".[3]

सुलेखा **Sulekhā** 681

The doctrinal exposition of Real Self.

Though infinite the supreme *śakti* is beautifully and comprehensively described in the Sacred Lore. Thus delineation of the divine becomes available to give the impression of that Absolute Truth. *Parā Śakti* is the combination of *Śākta Pranava*, (*Hrīṃ*) *Śiva Pranava* (*Aham*) and *Veda Praṇava* (*Aum*). She is the secondary expression of *vāk*.

लेखकप्रिया **Lekhakapriyā** 682

Dear to the learned.

Goddess *Śarasvatī*, the deity of learning, blesses Her devotees who wield their pen to express the supreme Infinite Intelligence in a finite and apprehensive way. Such *Ṛśis* have great devotion for the Supreme Deity.

शङ्खिनी **Śaṇkhinī**[4] 683

The female spirit of beauty.

The characteristic attribution to *Bhavānī* is Her beauty par-excellence which is beyond the sense of sex, or subject-object relation. This is the pure spirit of Motherhood, splendid, graceful and eternal.[5] The charm of this beauty overshadows all other beauties of the world as it is the permanent source thereof.

---

1. (i) लेखितुमर्हा
   (ii) 'विश्वेश का यह विश्व होना विश्वपर उपकार है' —भोलेबाबा
2. Refer *Kenopaniṣad* Part III.
3. मौख्यमेष भवता समागमः *Śivastotravalī* XIII.1.
4. In a general sense the literary meaning of *Śaṇkhinī* is a woman of one of the four kinds into which writers on erotical science divide women. Refer *Ratimanjarī* 2.
5. शङ्खोज्ज्वलाकारवरा परेयं संसेव्यते तेन हि शङ्खिनी सा।
   Devīnāmavilāsa XII.83

शङ्खहस्ता **Śaṇkhahastā** **684**

The goddess bearing a conch-shell in Her hand.

A conch-shell, on blowing into it, produces sound, which stands for the primordial universal sound called *Śabdabrahma*. This marks the pervading power of the goddess who is about to manifest Herself.

In the *Upaniṣads* this is called *Udgītha*, designation of AUM, the three syllabled name of God. AUM is verily the commentary of the supreme deity.[1] The *śākta Praṇava* is *Hrīm* which is represented by the goddess by holding a conch shell in hand when she takes form with attributes. A conch is usually white and stands for pure and natural form, characteristic of divinity bestowing fearlessness.

जलस्था **Jalasthā** **685**

She who is existing in water.

Water is the source of life on earth. Although it always flows downward accumulating pollution, yet it is its tremulous nature to keep life going. That nature is *Parā Śakti*, the very existence in water. She creates life from the water after each cycle of dissolution (*Pralaya*). There was the water's fathomless abyss.[2]

जलदेवता **Jaladevatā** **686**

The presiding deity of water.

The Divine Mother is the source of life on earth. In the *Rg Veda* She Herself declared: "My origin is in the waters, in the ocean".[3] She gives birth to Father sun. She resides in the water and through it enters into the created beings. Ultimately She dissolves all creation through water. She is the deity of water.

कुरुक्षेत्रावनिः **Kurukṣetrāvanih** **687**

The battle field of *Kurus*.

The goddess as *Raṇacaṇḍī* prevailed in the *Mahābhārata* war which was fought between the *Kauravas* and the *Pāndavas* on the

---

1. ओमित्येतदक्षरमुद्गीथमुपासीतोमिति ह्युद्गायति तस्योपव्याख्यानम्।
Chhāndoga Up. 1.1

2. आपो वा इदमग्रे सलिलमासीत्। *Taitt.Sam.*7.1.5.1

3. मम योनिरप्स्वन्तः समुद्रे।
Nāsadīya Sukta or *Devī Sukta Rg Veda* 10.125.1.7

battle field of *Kurukṣetra*.[1] The former represent the vice (evil) and the latter the virtue (good). The battle field is the body in which the *Jīva* lives. There is always battle going on between the good (*Pandavas*) and the evil (*Kauravas*). The basis of all that is the goddess Herself.

The *Upaniṣad* says : " *Kuruṣetra* is the place for making oblations to gods and the abode of the supreme spirit for mortals. *Kurukṣetra* is indeed the point of liberation".[2] In *Tantra Yoga* this refers to success in concentration at *Ājnā Cakra* of a yogi. Struggle of *sādhanā* ends there. And that is possible by the grace of the awakened *Kuṇḍalinī Bhagavatī*.

काशी Kāṣī 688

The famous abode of *Śiva-Śakti*.

According to *Agni Purāna*,[3] *Śiva* at *Kailāśa* once told *Pārvatī* that the temple[4] at *Kāśī* was called *Avimukta*, as it never perished and all acts of righteousness done there never ceased to give auspicious results. *Pārvatī* resides there as *Annapūrṇā* with smiling face.[5]

---

1. *Kurukṣetra* is the name of an extensive plain in the Haryana state of India, the scene of the great war of *Mahābhārata*, fought between *Pāndavas* and *Kauravas*. It is also one of the famous fifty one *Śakti Pīthas*.
2. कुरुक्षेत्रं देवानां देवयजनं सर्वेषां भूतानां ब्रह्मसदनम् ...
   अविमुक्तं वै कुरुक्षेत्रम् । *Jābalopaniṣad* 1

   Note: The seven names from here refer to the seven sacred cities of the Hindus in India to die at which is said to secure eternal happiness. Those are:

   अयोध्या मथुरा माया काशी कांचिरवंतिका ।
   पुरी द्वारवती चैव सप्तैता: मोक्षदायिका: ॥

   Kāśī is one of these and the other names follow in nos. 689-94. Mention of these names is made in *Devī Bhāgvata* also. *Kāśī* is a celebrated city on the Ganges, modern Varanasi or Banaras. *Viśālakṣī* is one of the fifty one *Śakti Pīthas* here.
3. Chapter 112.
4. The world famous temple of *Kāśī Viśvanātha*. According to a tradition the *Śivalinga* in the temple was installed by *Brahma* himself—*Hālāsya Purāna*.
5. अन्नपूर्णा विशालाक्षी समयमानमुखाम्बुजा ।
   Annāpurṇā Up. I.9

The etymological meaning of *Kāśī* is 'Brahman eating up all duality or Perfect union of *Śiva-Śakti*': *K*=Brahman (*Para Śiva*); *Āśī*=Eating up (*Śakti*).

Utpala gives quite apt names of the deity, 'the fathomless, the undifferentiated, the one devouring all objectivity'.[1] That is goddess *Kāśī*.

मथुरा **Mathurā**[2] **689**

Who is the favourite resort of devotees.

Mathurā is the place of release from misery (caused by body and senses). *Śri Kṛṣna* released his noble parents who were jailed by his maternal uncle *Kaṅsa* in *Mathurā*. Here rules the power that controls even the restless mind. Therefore devotees always throng here to receive grace from *Bhakti Devī*.

काञ्ची **Kāṇcī**[3] **690**

Who is the eternal (central) throb centering the spiritual essences.

Kāṇcī is the brilliance of divine glory bestowed upon a *sādhaka* after his success in *sādḥanā*. It is the transparence of True self, the eternal throb, shining forth. This is the power of centering the spiritual essence.

अवन्तिका **Avantikā**[4] **691**

Who is difficult to reach without a skilful *sādhanā*.

Ava=away from; *antika*=reach. *Kundalinī* Power is properly awakened through hard but skilful yogic practices followed under the graceful instuctions of a Guru who is quite adept in the line.

---

1. अगाधमविकल्पमद्वयं स्वंस्वरूपमखिलार्थघस्मरम् । *Śivastotrāvali* XIII.20
2. An ancient town on the right bank of the Yamuna river, birth place of *Kṛiṣna* and the sense of his armours and exploits. The favourite resort of devotees to this day.
   One of the seven sacred cities of India. Between Mathura and Vrindavan there is a *Śakti Pītha* in the *Bhuteśvara* Temple.
3. Name of a city also called *Kāncīpuram* in South India. One of the seven holy cities. A famous *tīṛtha* and one of the *Śakti Pīthas*.
4. Name of a city, modern Ujjayini, the capital of Mālvā and situated on the bank of Sipra river. One of the fifty one *Śakti Pīthas* at *Harasidhi* Temple ṇear *Rudrasāgara*.

Hence it is essential to be quite adept in *śakti sādhanā* to be worthy of the grace of the Supreme Power. The *Upaniṣad*[1] calls the deity as 'hard to see', because of its extreme subtleness; lodged inaccessibly, located in the intellect and existing in the midst of misery,[2] but everlasting. .

अयोध्या **Ayodhyā**[3] **692**

Who is unassailable.

The Divine Power is always unassailable by divine or anti-divine acts of *Devas* and *Dānavas*.

Fire god and wind god, even Lord *Indra* had to accept the supremacy of Brahman, when *Umā Haimavatı* appeared to convince them of the Highest Truth.[4]

The three episodes of *Durgā Saptaśati* contain accounts of how *Durgā* vanquished *Madhu* and *Kaitabha*, *Mahiṣāsura* and *Śumbha* and *Niśumbha* demons along with their powerful warriors like *Raktabīja*. She is unassailable.

द्वारका **Dvāraka**[5] **693**

Who acts as portress.

The great power of *Parā Śakti* also assumes the form of *Adhāh-kundalini* to act as portress to the realm of *Śiva-Śakti* at *Sahasrāra*. No idea of duality can enter that royal path since it is the path of love and devotion where two cannot be accommodated.[6] The goddess is that power of devotional love.

---

1. दुर्दर्शं गूढमनुप्रविष्ठं गुहाहितं गह्वरेष्टं पुराणम्। *Katha Up.* I.ii.12
2. Body and senses are the source of misery.
3. The capital of solar kings, born of the line of Raghu, situated on the river *Sarayu*. *Ayodhyā* is modern Oudh, one of the holy cities of Hindus.
4. Ref. *Kenopaniṣad*.
5. Name of the capital city on the western point of Gujarat. It is also known as द्वारवती or द्वारावती in *Pauranic* language. As the abode of *Śri Kriṣna* the city excelled even *Amarāvatī* in beauty. It had fifty main gates to which sharp machine rockets, big iron wheels etc. were fitted for protection of *Yādavas* from King *Jarāsandha*. It is reported to have sunk in the ocean now.
6. प्रेम गली अति सांकरी ता में दो न समाइ। *Kabir*.

माया **Māyā**[1] **694**

The immanence of the Supreme Self, unmeasurable and unconquerable.

Māyā is the power of enchantment. Practically it is that (*yā*) which is not (*mā*). But it keeps the whole creation in its grip of limitations. It is that great power that can retard an ignorant soul as well as release a panting soul. This power is conquerable by its grace alone.

तीर्था **Tīrthā** **695**

Who is the means to cross the ocean of *samsāra*.

A *Tīrthā* is a holy place of pilgrimage, a shrine etc, dedicated to some holy deity. It is usually on or near the bank of a sacred river or at a spring that devoted souls assemble at an auspicious occasion, to have ablution, worship and *satsanga* to remedy the evils of the mundane life. It is a meeting place of saints, devotees and great souls of learning. The goddess is the characteristic divine power of such a blessing.

Literally '*Tīrthā*' means 'That' which enables one to cross over obstacles. In common parlance holy water and sacred places are considered *Tīrthā*, where sanctifying qualities are gained from holy men. With those qualities one becomes purified and free from sin and is also enabled to surmount mundane existence and its imperfections. The scriptures,[2] therefore, consider compassion, truthfulness, discipline of sense organs etc. as *Tīrth*. Faith in *Tīrthas* accrues by the grace of Divine Mother.

तीर्थकरप्रिया **Tīrthakarapriyā**[3] **696**

Who is dear to devotees and spiritual masters.

Tīrthakarah[3] means an ascetic or the founder of a religious or philosophical school. Such a one is devoted to the Supreme Deity and meditates on Her or worships Her to realize the supreme consciousness of perennial bliss and to be rid of the ills of the worldly life.

---

1. cf. Lali. Sah. same name 716.
2. According to *Śukanāsānusāsanam*.
3. In this sense a Jaina *Arhat*, sanctified teacher or saint of the Jains is called *Tīrthankarah*.

Therefore, the goddess *Tīrthakarapriyā* is the supreme power that delivers man from the pains of the world.

त्रिपुष्करा **Tripuṣkarā** 697

Who acts Her dance in three poses.

The goddess is the power of God in all the aspects. These aspects are broadly divided into three acts viz. creation, preservation and dissolution of the universe. In this context *Parā Śakti* is understood to assume the three forms like those of an actress, which are practically the three modes of expression or manifestation, as depicted in the three episodes of *Durgā Saptaśati*. "*Mahākālī* is the *tāmasic*, *Mahālakṣmī* the *rājasic* and *Mahāsarasvatī* the *sāttvic* aspect of the *Devī*. As the daughter of *Dakṣa* she represents the dream state, as *Pārvati*, the waking state and as *Kuṇḍalinī* the sleeping state. Thus being one She displays different states like an actress".[1]

Puṣkara also means a blue lotus, which connotes that the goddess is untainted like a lotus in water. She is infinite in nature and eternal truth of Beauty.

अप्रमेया **Aprameyā** 698

Who is immeasurable.

The Supreme Mother as *Parā Saṁvit* cannot be properly ascertained or understood. Her sovereignity is inscrutable.

This is also evident when the supreme Deity assumes forms. *Dharmācārya* expresses this as[2]: "O Mother of all! first you were born to *Dakṣa*. Later abandoning him along with his faults, thou wert born to Himalaya. In thy boundless supremacy, though originally one with *Śiva*, thou became His supouse. Who can know

---

1. दाक्षायनीनि कुटिलेति गुहारणीति
कात्यायनीनि कमलेति कलावतीति ।
एका मती भगवती परमार्थतोऽपि
सदृश्यसे बहुविधा ननु नर्तकीव ।। *Pancastavī* IV.18

2. सुता दक्षस्यादौ किल सकलमातस्त्वमुदभूः
सदोषं तं हित्वा तदनु गिरिराजस्य तनया ।
अनाद्यन्ता शम्भोरपृथगपि शक्तिर्भगवती
विवाहाज्ज्यायामीत्यहह चरितं वेत्ति तव कः ।। *Pancastavī* V.28

your wonderful and mysterious way?" *Saṁvit* is Supreme Brahman, Infinite and immeasurable[1] that becomes finite as nescience of the athiests, *Śūnyavād* of Baudhas, *Jīvavada*, of Jainas, categorical formula of *Śāṅkhyas*, *Karma* of *Mīmaṅsakas* and different doctrines of the six schools of philosophy.

कोशस्था **Kośasthā** 699

Who is present in the core of the five sheaths.

The *Śākta Tantras* advocate that five deities are worshipped in the five *Kośās* of *Śrī Cakra*. According to *Jnāñārṇava Tantra* these are *Śrī Vidyā*, *Paramjyotis*, *Parā*, *Niṣkalaśāmbhavī* and *Ajapāmātra*. The last four[2] are worshipped in the *śriṣṭi* and other *cakras* which surround the *Śrī Cakra*. *Śrī Vidyā* is the *Bindu* in the centre and so in the midst of the five sheaths.

Vedanta analyses the non-self into five *Kośas* or sheaths namely (*Annamaya*, *Prānamaya*, *Manomaya*, *Vijñānamaya* and *Ānanda-maya*) the gross physical sheath, the sheath of the vital force, the sheath of the mind, the sheath of intelligence and the sheath of bliss.[3] One sheath being finer than another, the finer permeates the grosser one. The goddess as *Ātman* permeates them all. So She is present in the core of all sheaths.

कोशवासिनी **Kośavāsini** 700

Who resides in the five sheaths (*Kośas*).

The effulgence of *Ātman* shines through all the sheaths, though in varying degrees according to their density. Atman being the finest substance is detached from the sheaths and permeates them all. The sheaths are figuratively described as one inside the other, the physical being the outermost and the sheath of bliss the innermost.

The goddess *Parāmba* is *Parabrahman* entailed in the five sheaths as the Innermost Self. She is detached from the sheaths as the envelope cannot be what is enveloped. Therefore she resides in all the *Kośas*. The worship of *Śri Yantra* is done in an act of *Pancikāpūja*

---

1. Same reading in Lali-Sahas 413.
2. Swami Vimalananda names the four as *Paranjyoti*, *Niṣkalaśāmbhavi*, *Ajapa* and *Mātrikā*.

   Sri Lalitambika p.149

3. अन्नमय प्राणमयमनोमयविज्ञानमयानन्दमयाः पञ्चकोशाः ॥ *Tattvabodha*

in which five holy formulas and five deities are mutually identical, as *Mantras* are not different from *Devatas*.[1] They are known as *Pancakośas* in which the supreme Mother resides.

Another meaning according to *Purāna* is that the goddess is the Mistress of the royal treasury and riches favouring *Kubera*, the friend of *Rudra*, in holding the charge.

कौशिकी **Kauśikī** **701**

The totality of the powers contributed by the gods.

Kauśikī is the antecedental name of *Durgā*[2]. Being the personification of the totality of the powers of the gods, she is naturally difficult to approach and difficult to know. As She emanated from the body of *Pārvatī*, she became known as *Kauśikī Durgā*.[3] She vanquished furious demons like *Śumbha-Niśumbha* and *Raktabīja*.[4] The powers and activities of all beings are manifestations of her power. Being the Mother of universe She is the personification of tender love, when sought by prayer and devotion.

Kauśikī, lexically means the sheathed one.

कुशावर्ता **Kuśāvartā** **702**

Who penetrates like the sharp point of a blade of *kuśa* grass.

Kuṇḍalini, when awakened through yoga practice, rises up to *sahasrāra* in a sharp stir with a shriek. It penetrates like sharp intellect and is therefore compared to sharp point of a blade of *kuśā* grass.

कौशाम्बी **Kauśāmbi** **703**

Who favours efficiency[5] in knowing the Supreme Truth.

Kauśikā Durgā combined in herself all powers of the *Devas* to

---

1. मन्त्रमयाः हि देवता । *Veda*
2. *Durgā* means difficult to approach or difficult to know.
3. शरीरकोशाद्यत्तस्याः पार्वत्या निःसृताम्बिका ।
   कौशिकीति समस्तेषु ततो लोकेषु गीयते ।। *Durgā Saptaśati* V.87
4. cf. Comm. of name 614.
5. कौशाम्बी कौशलप्रदा *Devināma*. XIII.3
   Alternate reading in PE-3 and 5 is *Kośāmbi* (कोशाम्बी) which means the source of the five sheaths of human body.

combat and vanquish the fierce demons. She came out from *Pārvati's* physical sheath and was called *Kauśāmbī.*[1]

कोशवर्द्धिनी **Kośavardhinī** 704

(i) Who grants increase of the royal treasury.
(ii) Who embodies the soul in five coverings.

(i) The best treasure of life is the supreme joy of self-realization. Whoever seeks this treasure, is favoured with its increasing effect by the Supreme Deity. It increases according to intensity in devotion to *Parā Śakti*.

(ii) *Kośa* also means covering. The Supreme Power is always hidden in five coverings[2] and eager to remain within.[3] The goddess causes to project the five sheaths to embody the soul.

कोशदा **Kośadā** 705

Who grants the treasure of spiritual beauty.

She who bestows the knowledge of sacrificing the *kośas* and revealing Her divine glory to the earnest seeker of the Supreme Self.

Dā suffix in the name connotes two meanings. One is 'to give' and the other 'to sacrifice.'

The goddess *Kośadā* manifests in the five *kośas* or sheaths to afford creatures enjoyment of life. These are the sheaths piercing through which one finds the Truth about Supreme Reality. Thus She gives the treasure of spiritual truth to the seeker.

पद्मकोशाक्षी **Padmakośākṣī** 706

Whose eyes are like the calyx of a lotus.

The outer case of a bud of lotus is mentioned here in comparison to the eyes of the goddess. Her eyes are the pure forms of knowledge and action perpetuated by pure intellect. Such penetrating eyes touch the source which is the final beatitude.

1. See note 2 of name 701
2. cf. Note 2 of name 699
3. गर्धिनी कोशवर्द्धिनी

Devināma. XIII.4

कुसुमा **Kusumā**[1] **707**

Who has outward attraction like the colour of safflower.

A safflower yielding a red dye denotes the predominance of *Rajas*, one of the constituent qualities of all material substances. It is supposed to be the cause of the great activity seen in creatures. It is the manifested form of the goddess of activity. There is a similar term used as the name of the Goddess, who is just like the fresh red dye of lac,[2] in *Pancastavī*.

कुसुमप्रिया **Kusumapriyā** **708**

Who becomes pleased with the adoration of flowers.

OR

Who is as lovely and tender as colourful flowers.

The goddess loves everyone and everyone loves Her as one's own self. The simile of flowers is quite apt as everyone loves these and the flowers too spread fragrance, which is an evident sign of love.

तोतुला **Totulā** **709**

The power to strike balance.

It is the Divine Power that maintains balance for the continuance of the world. It is an open secret that the sovereign divine power incarnates whenever there is decline in righteousness and unrighteousness is in ascendence.[3] There may be a male or female incarnation according to the need of the situation, arising from the predominance of demoniac powers over the good. *Purānas* like *Rāmāyana*, *Mahābhārata*, *Devī Bhāgvata*, *Mārkandeya* (*Durgā Saptaśati*) etc. etc. supply glaring examples.

तुलाकोटिः **Tulakotih** **710**

The beam of balance.

The beam represents the source that is the Divine Power that

---

1. Alternate reading in PE-3, 7 is *Kusumbha* (कुसुम्भ) which means a plant which yields a red dye. This also connotes the same meaning as above.
2. नवयावकपंकपिंगम् *Pancastavi* II.23.
3. Ref. to *Bhag*. *Gīta* IV.7.
   यदा यदा हि धर्मस्य ग्लानिर्भवति भारत।
   अभ्युत्थानमधर्मस्य तदात्मानं सृजाम्यऽहम्॥

creates, sustains and dissolves the manifestation—the power of maintenance of the universal balance which does not yield in any way.

In *Tantra* it is explained as the power of *Kula-Kuṇḍalinī*, where *Kula*, immanence and *Akula*, transcendance remain in balance. That is *Kaula*.

कूटस्था **Kūṭasthā** 711

Who stays firm on a resolve.

Among the many lexical meanings of the word *Kūta* the following apply as examples to the name of Goddess *Parā Śakti*:

(i) An anvil remains unchanged even when a blacksmith pounds maunds of iron on it.[1] This connotes that *Parā Śakti* remains the same although it assumes different forms undergoing different changes in manifestation.

(ii) The body of a plough. Ploughshare turns so much earth yet there is no change in it.

(iii) The summit or peak of a mountain. The bliss of *Parā Śakti* is the highest, second to none.

(iv) Immovable or steady. The supreme power is unflinching and no change affects its reality.

(v) The crown on the head. It refers to the *Tāntric* meaning i.e. *sahasrāra*, the supreme abode of *Cit Śakti* or *Śrī Vidyā*.

(vi) A falseness or illusion. The supreme power appearing false, illusive or changing in its play of creation, preservation and destruction of the manifestation.

Cit Śakti is steady or firm in all respects while the phenomenal changes are seen in the objective world. She is eternal.

कोटराश्रया **Kotarāśrayā** 712

Who is resting in the hollow (of a tree).

This name refers to *KuṇḍaliniŚakti* resting in *Mūlādhāra Cakra*. The literal meaning of *Kuṇḍalinī* is 'coiled serpent.' Just as a coiled serpent lies in the hollow of a tree at its base, when inactive, so is *Kuṇḍalinī* conceived as lying half asleep in the *Mūlādhāra Cakra* at the base of the spine, close to the origin of the sex organ. There is no anatomical proof for the existence of a coiled thing at the base of

1. कूटवन्निर्विकारेण स्थितः कूटस्थ उच्यते। Also cf. Lali. Sahas. 896.

the spine. *Kuṇḍalinī* is understood as the symbolic synonym of the basic energy lying dormant in a person. In the light of *Tantra*, *Kuṇḍalinī* is, therefore, the life power residing in the *mūlādhāra* fire in three and a half coils, as light and energy giver.

स्वयम्भूः **Svayambhūḥ** **713**

The self manifest power.

Parā Śakti is nothing but consciousness, pure and all pervading. Therefore She is not made the object of any other being. In its limited nature, the Power is not within the range of thought and speech.[1]

Again, the attributes of the manifest form of *Parā śaṁvit* are so innumerable that none can conceive of or express Her source of being. It is self luminous and ever alert power of supreme consciousness.

सुरूपा **Surūpā**[2] **714**

Who is excellently beautiful.

The power of beauty manifest attracts the mind in whatever condition or wheresoever it is available. This is due to the exceedingly charming nature of the goddess *śakti*. In fact all the beauties of the world are but sprays of the supreme beatitude, pure and perfect. The goddess alone is well formed, lovely and wise. Only the dull cannot grasp it.

स्वरूपा **Svarūpā** **715**

Ever in transcendental state of bliss.

Parā Śakti is always in Her own elegance. She is quite skilful in keeping the splendour of Grace ever covered under the cloak of manifestation. She hides the grace of *Śiva* by Her own winning power.[3]

---

1. यतो वाचो निवर्तन्ते अप्राप्य मनसा सह। *Taitt. Up.* 2.4.1
2. Alternate reading in MS-1, PE-5, 6, 8, 9: सुगुप्ता (*Sugūptā*), safely hidden. Goddess remains hidden in the heart cave of every creature to give right counsel everytime but as predominatingly influenced by *Māyā*, overlooks it every time.
3. स्वरूपगोपनव्यग्रा शिवशक्तिर्जिता यया। *Gurustutih* Ramesvar Jha.

Whatever was created She entered into it.[1]

रूपवर्द्धिनी **Rūpavardhinī**[2] **716**

Every moment new in bloom.

Parā Saṁvit is evermore new and so every time fresh in the inner experience of a devoted aspirant of Truth, as also endorsed by the *Śruti*.[3] In manifestation *Māheśvarī* is ever expanding the *Kalās*.

तेजस्विनी **Tejasvinī** **717**

Who is gloriously sharp.

Bhavānī is the substratum of the sun and all other luminous bodies. She is Her own effulgence quite transparent, that spreads out through translucent bodies of Her own creation. Shining through opaque bodies the same effulgence appears dull.

सुभिक्षा **Subhikṣā** **718**

The supplier of provisions in abundance.

The goddess feeds the whole creation. She is called *Annapurṇā*. She grows through food as representing the lowest form in which the supreme soul is manifested. The *Veda* says "He is all that grows by food and beyond".[4]

बलदा **Baladā** **719**

The self-propelled goddess of power makes everything to move.

The goddess is the very break that makes creatures move. She makes the wind to blow and the sun to shine.[5]

बलदायिनी **Baladāyinī** **720**

Who is powerful to vanquish all evil.

Even the furious demons like *Śumba*, *Niśumba* and *Raktabīja*,

---

1. तच्छ्रुष्ट्वा तस्मिन्नेव प्राविशत् *Taitt. Up.* 2.4-1.
2. Alternate reading: पुण्यवर्धिनी (*Punyavardhinī*).
3. नित्यमेव नवं नवम् ।
4. यदन्नेनातिरोहति *Puruṣa Sūkta Mantra* 2
5. भीषास्मात् वायुर्पवति भयात्तपति सूर्यः । Taitt. *Up.* 2. 8.1

the products of negative creation are destroyed by the divine Deity, emanating as *Durgā* and *Kālī*.[1]

महाकोशी **Mahākośī** **721**

Who distributes as well as preserves all kinds of wealth in her treasure.

The shining splendour of the supreme deity is hidden in the five sheaths of the human body.[2]

महावर्ता **Mahāvartā** **722**

Who is the great deliberation.

Parā Śakti, in its bright revelation is, equally great in deliberation. That Power is like a whirlpool moved by itself and also complete in itself.

बुद्धिः सदसदात्मिका **Buddhih Sadasadātmikā** **723**

The discriminating intellect.

Kindled with the sport of knowledge and ignorance *Parā Śakti* makes the transcendence appear as thisness and thatness. That is the supreme consciousness which moves into the discriminating intellect in manifestation.

महाग्रहहरा **Mahāgrahaharā** **724**

Who removes the concealing influence of the great planet *Rāhu*.

The planetary positions in *rāśis*, degrees, *nakṣatras* and their lords exert different influences on the life of a person. *Rāhu*, one of the nine planets, often plays the predominant part. It is, therefore, called *Mahāgraha*. It is the planet of concealment of facts.[3] Its great influence is to create obstacles. It is by the grace of the Divine Mother alone that these obstacles are removed from the path of a *sādhaka*. She is called *Mahāgrahaharā*.

---

1. Ref. *Durgā Saptaśatī*.
2. Refer also name 704.
3. The demon, *Rāhu* disguised himself and attempted to drink the nectar, churned from the ocean, along with the *Devas*. The sun and the moon informed *Viṣnu*, who severed the demon's head, which became immortal as it had tasted the nectar. In vengence it eclipses the sun and the moon.

Mahāgraha is the power of ignorance and delusion which seizes a person in the clutches of duality that causes misery. Surrender to the Supreme Power, *Mahāśakti* removes this apprehension.

सौम्या **Saumyā**[1] **725**

Who is pleasing and soothing like the moon.

The Divine Mother's affection is recognized in the pleasing and soothing properties of the moon. She is gentle, soft and mild. She fondly loves her devotees as a mother loves her children.

Prahlāda was favoured with this affection.

विशोका **Viśokā** **726**

She who is beyond sorrow.

The real cause of distress is attachment to body.[2] That strengthens the perverted determination that difference between *Jīva* and *Brahman* is true. This limits persons to egoism and sense of enjoyment in this world of pleasure and pain, causing more and more misery in the continued circle of birth and death.

Discrimination between right and wrong, is the only way therefore to rid oneself from this mundane existence. That arises by the grace of Supreme Power, *Parā Śakti*, the pinnacle of true joy and eternal beatitude. The supreme deity is above all sorrow which includes pleasure and pain of this world.

शोकनाशिनी **Śokanāśinī** **727**

She who destroys sorrow.

The ocean of sorrow (*samsāra*) is crossed over by one who has got knowledge of the self.[3] This knowledge is granted by *Brahma Vidyā*. In *Śākta* parlance *Brahma Vidyā* is known as *Śrī Vidyā*. That supreme deity destroys all the sorrow of birth and death when pleased with the loving worship of devotees.

---

1. cf. *Somyā* (सोम्या) in *Lali. Sahas*. name 910
2. देहोऽप्रकाशो भूतानां नरकोऽयं प्रदृश्यते। *Sanatasujātīya* I.14
3. तरति शोकमात्मवित् *Chhānd. Up*. 7.1.3

सात्त्विकी **Sāttvikī** **728**

Who is endowed with the quality of goodness.

The Primordial Mother known as *Prakṛti* in *Sāṅkhya*, is the cause of *Tejas*. The display of all kinds of goodness is Her graceful performance in the manifestation. Then She is '*Prakāśarūpa* but insignificant'.[1]

सत्त्वसंस्था **Sattvasaṇsthā** **729**

Who is established in the excellence of Her natural character.

The goddess is the very being of clear consciousness. The taint of selfishness vanishes in this state. The real nature of self predominates, and calm prevails, with the grace of this deity.

She is the stamina in all creatures.

राजसी **Rājasī** **730**

Endowed with activity or passion.

The Mother is of the form of *Śakti*, persuading the creation in all sorts of passionate action which is an emanation of intellect. According to *Sāṅkhya* Philosophy *Prakṛti* (Nature) as distinguished from *Puruṣa* is the original source of the three essential qualities[2]—*Sattva* (purity), *Rājas* (activity) and *Tamas* (darkness). *Rajas* is the cause of the great activity seen in creatures; it predominates in men, as *Sattva* and *Tamas* predominate respectively in gods and demons. *Rajas* excites activity[3] while the other two are drooping on action.[4] It is the *Rajas* quality of the Mother Nature, therefore, that is active in manifesting Herself. She is called *Rājasī*. Kashmiri *Śāktas* call her *Rājaryeñ*.

रजोवृता **Rajovṛtā** **731**

Who is covered with the great activity seen in creatures.

Ego in action covers the very spirit of it. In the domain of those who are passionate for action ignoring the predominant transcen-

---

1. सत्त्वं लघु प्रकाशकम् । *Sāṅkhya Kārikā* 13
2. For detail see comm. on name 734
3. अवष्टम्भकं चलं च रजः *Sāṅkhya Kārikā* 13
4. Also see *Sāṅkhyatattvakaumudhi* of Vacaspati Misra. Para. 2.

dence of the goodness, the Mother covers Herself up in the veil of ignorance. Then She does not reveal Her true nature.

तामसी **Tāmasī** **732**

Who displays the quality of darkness.

Ignorance (darkness) is the predominating quality of demons or the persons of inferior understanding. They refuse to be divine. The Power of perfection has, therefore, to emanate as an anti-divine force to deal with them for restoration of goodness in the world. As the ignorant and demoniac creatures are not a separate entity from the basic *Ātman*, they worship the Mother in the light of their own nature.

तमोयुक्ता **Tamoyuktā** **733**

Who possesses inertia.

Inertia persists because of ignorance and darkness. The Real Truth as the Supreme Power covers itself with darkness among the ignorant. She is full of anti-divine qualities to deal with the anti-divine forces, as it is the rule that the wicked should be fought with wickedness.[1]

गुणत्रयविभाविनी **Gunatrayavibhāvinī**[2] **734**

Who is clear perception of the three *Gunas*.

The constituent qualities (*Gunas*) of all material substances are of three kinds:

(i) *Sāttvic* :— Beingness or goodness. It is the excellence of natural character. It predominates in gods.

(ii) *Rājasic* :— The quality of great activity seen in creatures. It predominates in men.

(iii) *Tāmasic* :—The quality of darkness or ignorance. This is inertia predominating in demons.

Prakṛti, the original source of this material world, consists of these three essential qualities. The natural disposition of these *Gunas* is in perfect harmony in the Primordial Mother who is about to shuffle these out as the manifestation. Then the *Gunas*

---

1. शठेशाठ्यं समाचरेत् इति न्यायात् ।
2. Alternate reading: गुणत्रयविभावनी (*Gunatrayavibhāvanī*).

become visible. Whether dissociating from it as adopted by Patanjali or assimilating it in the way of *Tantras*, *Prakṛti* is the centre of disintegration and disturbance of the indistiguishable threefoldness of Her nature.

अव्यक्ता Avyaktā 735

The primary germ of nature.

The Supreme Power is in its own state before taking to manifestation and even during the processes of creation, preservation and dissolution the reality remains unrevealed.

The eye can see everything outside it but cannot see itself. Similarly, knowledge can objectify ignorance but not itself. It is indistinct. It is like the vital semi-liquid of the egg of a peacock[1] which contains all the various colours that are apparent only when the feathers grow.

Avyaktā is the unmanifest state of *Māyā*, the abstract of limitations of the five-fold glory of *Śiva*. *Sāṅkhya* school calls it *Pradhāna* (foundation) or *Prakṛti* (matter). It is the collective form of the three qualities[2], *sattva*, *rajas* and *tamas*.

In *Vedānta Sūtras*[3] it is said: "That (*Brahman*) is *Avyaktā* for the scriptures say so". The *Śruti* says, "He is not to be seen by the eyes, nor by the speech, nor by the other senses, nor by penance nor by action".[4] It is the 24th of the categories.

Avyakta is also one of the names of *Viṣṇu*.

Avyaktā[5] in *Śākta Tantra* means imperceptible as the supersensuous Reality, *Kāma-kalā*. In *Śaiva Tantras* it is known as I or *Aham*. The Goddess is the unmanifest *Ahaṅkāra*.

व्यक्तरूपा Vyaktarūpā 736

She who is manifest.

Vyakta is the category *Mahat*, the first manifested, called the great. She is called *Sat* (existence), the second modification of the

---

1. मयूराण्डरसवत्
2. *Sāṅkhya Sūtra* VI.39
3. तदव्यक्तमाह हि । *Vedānta Sūtras* III.2.23
4. न चक्षुषा गृह्यते नापि वाचा नान्यैर्देवैस्तपसा कर्मणा वा *Mund. Up.* III.1.8
5. See *Mūlaprakṛti* Name 203 also. Also cf. Lali. Sahas 398.

elements which is perishable. *Vyakta* is the individual form of the goddess. As opposed to it *Avyaktā* is Her collective form.

With the skilful power of *unmeṣa*, expansion, the goddess becomes apparent as the world.

वेदविद्या **Vedavidyā**[1] **737**

Who is the knowledge of the *Vedas*.

Parā Śakti is known through *Vedas,* which are equal to the formulae taught by the *Āgamas*.

शाम्भवी **Śāmbhavī**[2] **738**

The source of well-being for the whole world.

Śambhu is a name of *Śiva*. This means well-being, the source of which is His consort *Pārvati*. *Śāmbhavī* also means the state of *Śiva* or *Śambhu*. This can only be expressed as *Śāmbhavī Mudrā* as in *Yoga Śāstras*: 'The object within and sight without, with eyes neither close nor open, this is the secret in all the *Tantras*'.[3]

According to *Devī Bhāgavat* "a girl of eight years is called *Śāmbhavī*". This connotes the purity, piety and instant vigour of self-realization.

In *Kalpasutras*, *Śāmbhavī* is one of the three initiations. The other two are *Śāktī* and *Māntrī*.

शङ्कराकल्पिनी कल्पा **Śaṅkarākalpinī Kalpā**[5] **739**

She who decorates *Śaṅkara Śiva* with a measure-unit of time.

The concept of *Śiva* is that which is beyond time and space. But it is the asupicious hand of *Śakti-Pārvati* who makes Him known and is adorable by devotees. *Pārvati* is always depicted as sitting in the lap of *Śiva*, affecting Him with strong emotions while He is the paragon of self control.[6]

---

1. Lali. Sah. name 335.
2. *Lalita Sahas*. Name 122.
3. अन्तर्लक्ष्यो बहिर्दृष्टिः निमेषोन्मेष वर्जितः ।
   इयं सा शाम्भवी मुद्रा सर्वतन्त्रेषु गोपितः ।। *Hatha Yoga Pradīpikā* IV.36
4. *Paraśurāma Sūtra* I.32
5. Alternate reading in PE-5,6,8: शम्भुकल्याणिनी कल्पा (*Śambhukalyāninī kalpā*).
6. Ref. *Pancastavi* IV.8

मनः संकल्पसन्ततिः Manāhsaṅkalpasantatih 740

Who is the expanse of the volition of mind.

Śiva being *Cidākāśa* is ever fixed in the mind. His active energy or *Spanda Śakti* is His continued volition.

Mind being the chief instrument is 'alone capable of seeing Him'.[1] Therefore mind or *Manas* is the chief instrument in understanding Truth or having self knowledge, even though by itself it is restless. It has also the power of directing its continued chain of thoughts towards Divinity for realization of its supreme source in which it ultimately loses itself.

Utpaladeva sings the same tune in his own ecstasy: "O mind! though unsteady you are, nevertheless, worthy of commendation, as you have devotion for Him who is the refuge of all : preceptor of the three worlds and consort of the Supreme Mother".[2]

सर्वलोकमयी शक्तिः Sarvalokamayī Śaktih 741

The Power that works at every stage of experience.

There are different levels of experiences while going up the ladder of spiritual attainment. But there is one supreme power called *Samvit Śakti* that gives respective capability of perceiving those experiences at their own levels. That great power of *Citi Śakti* has become everything and pervades all.

सर्वश्रवणगोचरा Sarvaśravanagocarā 742

Who is within the range of hearing to all creatures.

Cit Śakti is *Anāhata*, the unmultiplied sound that vibrates the heart of all creatures. It pervades the universe and becomes articulate only when it divides itself or when duality dawns. This power of the Supreme Mother makes all hearing possible in the universe. "This power is that which man does not hear with the ear. It is presided over by the deity of the quarters as it is produced from *Ākaśa*, ether. It is connected with the activity of the mind".[3] The *Upaniṣad* calls

---

1. मनसैवानुद्रष्टव्यम् *Brah. Up.* 4.4.19
2. चपलमसि यद्यपि मानस तत्रापि श्लाघ्यसे यतो भजसे।
   शरणानामपि शरणं त्रिभुवनगुरुमम्बिकाकान्तम्।। *Śivastotrāvali* IV.1
3. यच्छ्रोत्रेण न शृणोति येन श्रोत्रमिदं श्रुतम्। *Kena Up.* I.8

the 'the Ear of the ear'[1] i.e. by the light of consciousness (*Parā Śakti*) this well known ear is encompassed.

सर्वज्ञानवती वाञ्छा **Sarvajnānavatī Vāñcchā** **743**

Who is the earnestness for understanding the truth in everything.

Every person has a longing for knowing everything, but none can know beyond what one's capacity affords. This is a general rule. When the earnestness for understanding the truth itself graces devotee, all knowledge is revealed to the seeker. *Yājnāvalkya* said to *Maitreyī*: "When the self, my dear, is realized by being meditated upon, all this is known"[2] All the desires for knowing are fulfilled, therefore, by the grace of *Parā Śakti*.

सर्वतत्त्वानुबोधिनी **Sarvatattvānubodhinī**[3] **744**

Who is the consciousness pervading through all the categories She manifests.

There is one universal subjective consciousness that moves on different levels through the thirty-six categories which the universe comprises. This power is called *Cit Śakti*, the motivating power of anything and everything in the manifestation. She is the central power that gets divided into individualities but is still aware of the transcendence.

जाग्रती **Jāgratī** **745**

The power of wakefulness.

The goddess whose waking state is Her dualistic sphere of activity, is omnipresent and so identified with *Viṣva*, the universe, while *Jīva* has the conceit that he is an embodied being. *Viṣva* denotes the experiencer of the waking world. *Jīva* is called *Jāgrī* as he takes upon himself the gross body called *Viṣva*. "In the waking state it is he (the *Jīva*) who attains satisfaction through the varied objects of

---

1. श्रोत्रस्य श्रोत्रम् । *ibid.* I.2
2. आत्मनि खल्वरे ... विज्ञात इदं सर्वं विदितम् । *Brah. Up.* IV.5.6
3. Alternate reading in PE-4: सर्वतत्त्वावबोधिका (*Sarvatattvāvabodhikā*) No difference in meaning.

enjoyment, such as woman, food, drink etc."[1] The goddess is here the experiencer of the waking world.[2] The idea is that consciousness appears as though related to our objects, owing to ignorance. Goddess *Sarasvatī* is the presiding deity of waking state.

सुषुप्तिः **Suṣuptih** **746**

Who is not different from the *Jīvas* who experience deep sleep.

The goddess ensouls the totality of transmigratory souls experiencing deep sleep in which egoism, ignorance and happiness are subtly present as *Avidyā* or *Tamas*. "During the state of profound sleep when everything is dissolved (into its causal state) he (*Jīva*) is overpowered by *Tamas* (non manifestation) and only exists in his form of Bliss".[3] The proof is that *Jīva* after waking from deep sleep reports, "I slept happily, I know nothing".[4] This is technically called the *Prajñā* state, where the sleeper does not desire any enjoyable thing and does not see any dream.[5] The *Upaniṣad* names this state *Prajñānaghanāh*,[6] a mass of consciousness which (like everything) appears as a mass by becoming indistinguishable under nocturnal darkness. There is nothing separate or other than consciousness. Activity of mind is dormant in this state. Goddess *Pārvati* is the presiding deity of sleeping state. As *Prajñā*, in its natural state, the goddess is the ruler of all diversity inclusive of the heavenly world.

स्वप्नावस्था **Svapnāvasthā** **747**

Who has assumed the nature of distorted objects created in dreams.

In the dream state the individuality of *Jīva* is merged in the subtle body "where he feels pleasure and pain in a sphere of existence

---

1. स्त्रियन्नपानादिविचित्रभोगैः
   स एव जाग्रत्परितृप्तिमेति ।। *Kaiv. Up.* I.12
2. जागरितस्थानो बहिष्प्रज्ञः ... *Mānd. Up.* 3
3. सुषुप्तिकाले सकले विलीने तमोऽभिभूतः सुखरूपमेति ।। *Kaiv. Up.* I.13
4. सुखमहमस्वाप्सं, न किञ्चित् मया ज्ञातमिति ।
5. यत्र सुप्तो न कञ्चन कामं कामयते न कञ्चन
   स्वप्नं पश्यति तत् सुषुप्तम् । *Mānḍ. Up.* 5
6. प्रज्ञानघनः *ibid.*

created by his own *Māyā* or ignorance".[1] *Jīva* in *svapna* is termed *Taijas*. The goddess ensouls the totality of *Jīvas* experiencing the dream creations. Her shpere of activity in the dream state is when consciousness is internal.[2] Goddess *Lakṣmi* is the presiding deity of dream state.

तुरीयका **Turīyakā** 748

She who is beyond three states, *Turyā* the fourth.

Turyā or *Turīya* is that which is not conscious of the internal world nor of the external world; nor of both the worlds, nor a mass of consciousness and nor simple consciousness.[3] It is unchanging, auspicious and non-dual Self, the fourth that is to be known.[4]

In *Samaya* doctrine it is called *Mahāmāyā* who is above *Sarasvatī*, *Lakṣmi* and *Pārvati* though they are Her own forms just as *Sadāśiva* is above *Brahma*, *Viṣnu* and *Rudra*. So the supreme Goddess is *Turyā*[5], beyond the three or what is called 'the fourth.' She is the substratum the bliss, the indivisible consciousness, in whom the three *citis*[6] dissolve themselves. That is transcendent nature of *Parā Śaṁvit*.

त्वरा **Tvarā** 749

Whose nature is quickness.

Quickness is characteristic of consciousness that makes an individual hit at the correct point internally while externally he may howsoever conceal it. The goddess is the sharpness of intellect. Psychology calls it the sixth sense, that strikes the right point in the fraction of a second. It may vanish if not caught at once. Supreme consciousness reveals itself in a high-tension-hit. *Kuṇḍalinī* is so subtle and powerful that it rises like the lightning when awakened.

Tvarā, quickness also conveys that there is no alternative to the

---

1. स्वप्ने स जीवः सुखदुःखभोक्ता
   स्वमायया कल्पितजीवलोके। *Kaiv. Up.* I.13
2. स्वप्नस्थानोऽन्तः प्रज्ञः *Mānd. Up.* 4
3. नान्तः प्रज्ञं न बहिष्प्रज्ञं नोभयतःप्रज्ञं न प्रज्ञानघनं न प्रज्ञं नाप्रज्ञम्। *Mānd. Up.* 7
4. शान्तं शिवमद्वैतं चतुर्थं मन्यन्ते स आत्मा स विज्ञेयः। *ibid.*
5. cf. *Lalitā Sahas*. 262
6. *Jāgrat*, *Svapna* and *Suṣupti*.

course ahead. The *Upaniṣad* says: "If one has realized here, then there is truth; if he has not realized here, then there is great destruction".[1] Therefore it is now and here that one must realize self without distracting oneself in any other way. There must be the grace of goddess *Ṭvarā*.

मन्दगतिः **Mandagatih** **750**

Whose gait is gracefully slow.

Although the awakened *Kuṇḍalinī* rises with a sharp shriek like the lightning to meet Her Lord in the *Sahasrāra*, yet on approaching Him She slows down Her pace as is natural with a running stream which slows down when it meets the sea. She spreads Her radiance with a graceful slow gait to submerge the mind of *Kāmeśa Śiva*. Then She returns to Her abode in *Mūlādhāra* sprinkling nectar.[2]

मन्दा **Mandā** **751**

Who is gracefully gentle.

According to *Tantra Yoga*, Mother *Kuṇḍalinī* entering *Brahmarandhra*, the royal gate of spiritual domain, approaches Her beloved Lord *Kāmeśvara* with graceful gentleness to lure Him for union. Here gentle smile of the goddess hushes all distractions into immobility.[3] A glimpse of the glory of Her graceful gait and youthful simplicity attracts *Kāmeśvara Śiva*.

Esoterically, the disturbing and distracting senses and the mind become immobile or the impressions unconsciously left on the mind by past good or bad actions get wiped off when *Jīva* unites with *Śiva*, the final beatitude. A *Jīvanmukta* maintains this state while living in body.

The Vedic meaning of the word *Mandā* is to shine, to be glad. When the embodied consciousness gets absorbed in its universal consciousness, its effulgence emits joy of eternal peace. That is the goddess *Mandā*.

---

1. इह चेदवेदीदथ सत्यमस्ति न चेदिहावेदीन्महतीविनष्टिः । *Kena. Up.* II.5
2. मूलालवालकुहरादुदिता भवानि !
   निर्भिद्य षट्सरसिजानि तडिल्लतेव ।
   भूयोऽपि तत्र विशसि ध्रुवमण्डलेन्दु-
   निःष्यन्दमानपरमामृततोयरूपा ॥ *Pañcastavī* IV.6.
3. मन्दस्मितेन तव देवि जडी भवन्ति *Pañcastavī* IV.16

मदिरामोदधारिणी **Madirāmodadhārinī** **752**

Who (continuously) preserves the joy of a drink (divine intoxication).

It is wine that intoxicates one who drinks it thus creating disturbance in the usual performance of the senses. But here this wine of devotion (to Supreme Mother) is quite different. "This is the wine of piety and gives awareness of Self. One who does not drink this wine, gets deluded and becomes the servant of senses".[1] *Cit Śakti* is very Herself this joy of permanent bliss and whom She favours with a sip, gets ecstasy of divine joy and deliverance from this mundane world.

Utpaladeva sang of this ecstasy in a prayer to Lord *Śiva*, "O Lord! Those who have drunk deep the pious wine of devotion, are just parallel with Thee though extraordinarily, they are one with Thee."[2]

पानभूमिः **Pānabhūmih** **753**

Who is the state where all desire for worldly enjoyments get fulfilled.

The goddess is the state of supreme ecstasy of self-realization. Not a ripple of disturbance arises in this state of serene splendour like that of a calm lake. "Attaining this state there is no desire for any other enjoyment or gain. Wherein established one is not shaken even by the heaviest affliction";[3] and having gained which one thinks that there is no greater gain than that. This is self-filled state of the universal Mother.

पानपात्रा **Pānapātrā** **754**

Who is the drinking vessel of spirituous liquor.

The goddess is always holding the divine drink. When She is pleased to offer it to Her devotee, the devotee gets intoxicated with divine love and in a very short time he becomes one with Lord *Śiva*.

---

1. यन्पायिनो न मुह्यन्ति मुह्यन्ति यदपायिनः । *Mukundamālā*
2. जयन्ति भक्तिपीयूषरसासववरोन्मदाः ।
   अद्वितीया अपि सदा त्वद्द्वितीया अपि प्रभो ॥ *Śivastotrāvali* I.5
3. यं लब्ध्वा चापरं लाभं मन्यते नाधिकं ततः ।
   यस्मिन्स्थितो न दुःखेन गुरुणापि विचाल्यते ॥ *Bhag. Gītā* VI.22

पानदानकरोद्यता **Pānadānakarodyatā** **755**

Who is always ready to give the spirituous liquor to Her devotees.

Fascinated with divine love of *Bhaktas*, (who are always busy with *Sādhanā* for self-realization), the Supreme Deity is ever ready to grace them. This is Her free will. The goddess is easily influenced with earnest devotion.[1]

आघूर्णारुणनेत्रा **Āghurnārunanetrā**[2] **756**

Rolling in ecstasy who has ruddy eyes.

Devotees worshipping or contemplating on this form of the goddess roll in ecstasy with eyes full of divine intoxication, *Ardhanimīlitanetra*. When this goddess favours a devotee, all his desires get fulfilled and the yogi attains the divine sovereignty.

किञ्चिदव्यक्तभाषिणी **Kincidavyaktabhāśinī** **757**

Who speaks something inarticulate.

In yogic parlance clairvoyance, clairaudience, telepathy etc. are the minor accomplishments (*siddhīs*). On acquiring these the yogi can see distant objects, can hear distant sounds and can have communication to distant places without the agency of senses.

When *Parā Śakti Mātā* favours a sincere devotee She speaks to him without the agency of senses and he listens to that in the same way. *Parā Śaṁvit* speaks something[3] inarticulate.

आशापूरा **Āśāpūrā** **758**

(i) Who fulfills all expectations.

(ii) Who fills all the quarters.

(i) *Āśā* means desire or hope. Mere grace of the divine Mother.

---

1. नित्यं भक्त्या वशीभूता *Devināmavilāsa*. XIII.55
2. Alternate reading in PE-4,5,8: अघूर्णारुणनेत्रा
3. By 'something' is meant 'a secret word'. An example: When *Śaiva* Philosophy re-originated in Kashmir during the eighth century A.D.'*Śiva Sutras*' were first revealed to *Vasugupta*. There was no human author of the *sutras*. They originated from *Śiva*. *Vasugupta* was only a means of propagation. This fact is endorsed by *Kallata* in his *Spanda Vṛtti*, by *Bhāskara* in his *Vartika* on *Śiva Śutras* and by *Kṣemarāja* in his commentary (*Vimarśinī*).

bestows all what Her devotees need. She is the intellect by which the essence of all scriptures is comprehended.[1]

(ii) *Āśā* means the quarters.[2] The Mother is the all pervading Supreme Self and not an iota or an atom exists without Her presence. She fills the quarters with Her ever aware presence.

दीक्षा **Dīkṣā** **759**

Who is the initiatory *Mantra* (the secret teaching) Herself.

Initiatory *Mantra* is a formula given by a preceptor to his disciple for undertaking *sādhanā* towards realization of the Supreme Self. *Mantras* are verily the *Devas* themselves.[3] The Supreme Mother is therefore Herself the formula for realization of the Supreme. She takes the form of the preceptor and with a mere glance of compassion imparts the secret teaching[4] of realizing the Supreme. In fact, she is the deliverer from the pains of this mundane world.[5]

दक्षा **Daksā**[6] **760**

Who is able to make impossible things possible.

Parā Śakti has no form, yet she appears on the screen-less screen in a wonderful way. The world is a passing show yet its existence appears real and lasting. The Mother wonderfully paints the picture of *samsāra* where neither the painter's brush nor the colours nor the screen is needed. She is the divine knowledge and reveals Herself to the devotee in a mysterious way.

दीक्षितपूजिता **Dīkṣitapūjitā** **761**

Who is worshipped successfully by those who are initiated.

It is the seekers, initiated with a formula by the preceptor, who are on the path of God-realization. There is no way for those who are below the standard or who do not follow a *Sāmpradāya*.

---

1. मेधाऽसि देवि विदिताखिलशास्त्रसारा । *Durgā Saptaśatī* IV.11
2. *Amarakoṣa* 1.3.1
3. मन्त्रमया हि देवा
4. (कल्याणि !) दैशिककटाक्षसमाश्रयेण ।
   कारुण्यतो भवसि शाम्भववेददीक्षा ।। *Pancastavi* IV.11
5. Ref. *ibid.* V-35 त्वं दीक्षा ।
6. See name 586 repeated.

Cit Śakti Camatkāra is experienced by those who are initiated in the path.

नागवल्ली Nāgavalli 762

Who is charming like the piper betel.

Piper betel[1] (*Tāmbūlam*) is a shruby plant with evergreen leaves, which are bland and resplendent. The creeper grows along a splendid tree standing near it. It is said to possess thirteen qualities which are difficult to be had even in heaven.[2] To make the divine charm of the goddess comprehensible to the general mind the simile of piper-betel is used. *Parā Śakti* is resplendently charming and ever new.

नागकन्या Nāgakanyā 763

Who became serpent virgin to please *Śambhu* who loves serpents.

"Becoming *Śiva* Himself, one should worship *Śiva*",[3] is a scriptural injunction. So becoming the beloved the lover enjoys union. *Pārvati*, rapt in the love of *Śiva* assumed a charming form of *Nāgakanyā* to gain His love. A serpent is an emblem of unpolluted love. The goddess is therefore named *Nāgakanyā*. Another view is that Supreme Mother is simultaneously the Producer and the Primordial Energy. In the sublime way of Theology it can be expressed that Nature is as much virgin as she is the progenitor of the universe.[4]

भोगिनी Bhoginī 764

Who is the Real Enjoyer.

All enjoyments are had on the basis of the inner power. The *Devī* Herself declares this in the *Devī Sūkta*.[5] The *Upaniṣads*

---

1. Lexical meaning of *Nāgavalli*. vide *Amarkoṣa* II.4.120.
2. ताम्बूले निहितास्त्रयोदशगुणाः स्वर्गेऽपि ते दुर्लभाः ।
3. शिवो भूत्वा शिवं यजेत् — *Tantra*
4. अविनतकुचा विश्वजननी — *Pancastavi* V.
5. (i) मया सो अन्नमत्ति यो विपश्यति यः प्राणिति य ईं शृणोत्युक्तम् ।

   Rg. Veda 10.125.1.

   (ii) According to *Tantra Śāstra*, the goddess *Tripurasundarī* is known to grant easily salvation as well as enjoyment even while the maxim is that salvation cannot be attained where there is a desire for enjoyment:

further elucidating this say: 'He'[1] (She) is the Ear of the ear, the Mind of the mind, the Speech of the speech, the Life of life etc.'[2] He shining all these shine; through His lustre all these are variously illumined[3]. Therefore the true enjoyer is the *Ātman*, the goddess Herself.

भोगवल्लभा **Bhogavallabhā** **765**

(i) Who is the beloved of serpents.
(ii) Who is eager to enjoy Her own creation.

(i) Serpents are the emblem of unpolluted beauty. The goddess has adopted this form to bring splendour to *Śiva* who otherwise loves to live at the cremation ground and in seclusion only.

(ii) According to *Samaya Mata* it is the inseparable nature of *Śiva* and *Śakti* to be in communion. The goddess who created this universe is eager to preserve it and also to re-dissolve it into Herself. She is infinitely vast and contains all that is and that is not. *Pārvati* is eternally involved with Her consort *Śiva*.

यत्राऽम्नि भोगो न हि तत्र मोक्षो
यत्रास्ति मोक्षो न हि तत्र भोगः ।
श्री सुन्दरी सेवकतत्पराणां
भोगश्च मोक्षश्च करस्थ एव ।।

But a word of caution is necessary here: The *śloka* refers to the *Madhubhūmik yogi*, second of the four kinds of yogis. Attaining the stage the yogi accomplishes powers. These are his enjoyments. But he is cautioned against their misuse so that he may not be caught again in the snare of ignorance. See Patanajali's *Yoga Sutra* (III.52):

स्थान्युपनिमन्त्रेण मङ्गस्मयाकरण पुनरनिष्टप्रसङ्गात्

In common parlance *Bhukti* and *Mukti* are dichotomous. *Bhukti* should not be misunderstood. It has nothing to do with *Prārabdha*, which has to be borne in any case. By *Bhukti* (enjoyment) is, therefore, meant the attained power of accomplishment as a result of successful yoga practices.

1. 'He' and 'She' in the context apply to the same Reality which is one. Also cf. Lali. Sah. 293.
2. श्रोत्रस्य श्रोत्रं मनसो मनो यद्
   वाचो ह वाचं स उ प्राणस्य प्राणः । *Kena Up.*I.2.
3. तमेव भान्तमनुभाति सर्वं, तस्य भासा सर्वमिदं विभाति । *Katha Up.* II.2.15.

सर्वशास्त्रवती विद्या **Sarvaśāstravatī Vidyā**[1] 766

Who is the true knowledge hidden in the scriptures.

All the scriptures speak of the same Truth but interpret it in different ways suiting their understandings and the level of consciousness which they have been able to reach,[2] as is declared by the *Vedas*. It is evident therefore, that *Saṁvit Śakti* pervades all the kinds of pious books containing the knowledge of Truth.

Complete grasp of the Truth is only graced by *Śri Vidyā*. Knowing that there remains nothing to be known.[3]

सुस्मृतिः **Susmṛtiḥ** 767

The excellence of remembrance.

Smṛti means the recorded traditional law which keeps up the balance of living conditions in the world. But *Susmṛti* means the law beyond tradition. It is the love of divine entity. It is the constant remembrance of *Saṁvit Śakti* who is Herself the understanding of the True Self.

Not even for the fraction of a moment do devotees remain without abiding in the spiritual Self, as does *Brahma* among *Devas*, *Sanaka* among *Ṛṣis* and *Śuka* among men.[4] This is all by the grace of *Bhagavati Susmṛti*.

धर्मवादिनी **Dharmavādinī** 768

The Propounder of *Dharma*, right action.

It is difficult to translate *Dharma* into one word. *Dharma* means righteousness but also includes Justice, duty, purity and devotion. *Parā Śakti* alone is the expression of *Dharma*. It is not only the customary observances of a caste, or any religion but the very beingness of the universal truth, which is the Supreme Goddess alone.

---

1. Alternate reading: मर्वशास्त्रमयी विद्या
2. एकं मत् विप्राः बहुधा वदन्ति। — *Veda*
3. (यस्मिन्) विज्ञाते सर्वमिदं विज्ञातं भवति — *Mūṇd Up*. 1.1.3.
4. क्षणार्धं नैव तिष्ठन्ति वृत्तिं ज्ञानमयीं विना।
   यथा तिष्ठन्ति ब्रह्माद्याः सनकाद्याः शुकादयः ॥ — *Tej. Bin.Up*. 1-47.

श्रुतिः **Śrutih** 769

The *Upaniṣadic* Truth.

Śrutih means the sacred revelations that were heard by the *Ṛsis*. These contain the knowledge of the union of *Ātman* and *Brahman*. The practical power of this knowledge is *Parā Śakti*, who is indistinguishably one with *Para Brahman*, She is the *Śrutih* itself. The *Vedas* call Her *Śruti Bhagavati* or *Brahma Vidyā*.[1] The *Tantra* calls it *Śri Vidyā*.

श्रुतिधरा **Śrutidharā** 770

Who bears the Truth contained in the *Upaniṣads*.

Parā Śakti upholds the Divine Truth under all conditions[2] and in all circumstances[3] whatsoever. From That spread the wisdom of the *Upaniṣads*.[4] *Saṁvit Śakti* is the holder of the Supreme Truth.

ज्येष्ठा **Jyeṣṭhā** 771

Who is first born.

Brahman as conditioned by cognition, is the first born, since it was born before all or because all actions presuppose it. It is said that all the gods meditate on the first born *Brhaman*, conditioned by knowledge.[5]

In *Tantra Śāstras*, *Parā Śakti* is given the name *Jyeṣṭhā* when *Kuṇḍalinī Śakti* takes a straight form between the two centres, *Mūlādhāra* and *Brahmarandhra*, on being awakened with the regular practice of *Prāṇāyāma*.[6]

In common parlance *Jyeṣṭhā*, elder sister of *Lakṣmi*, is understood to be the goddess of misfortune. This connotes that *Jyeṣṭhā*

---

1. इयं ब्रह्मविद्या सर्वोपनिषद्विद्या वा । *Maitr. Up.* 2.3.
   Lali. Saha. name 539.
2. Among the people said to belong to different castes: *Brahman*, *Kṣatriya*, *Vaiśya* and *Śūdra*.
3. Among all aspirants after Truth, belonging to any order of life: *Brahmacarya*, *Gṛhastha*, *Vānaprastha* and *Sannyāsa*.
4. तत उपनिषदः श्रुतय आविर्बभूवुः । *Gopīcandanopaniṣad* 19.
5. विज्ञानं देवाः सर्वे ब्रह्म ज्येष्ठमुपासते । *Taitti. Up.* II.iv.
6. See *Śiva Sūtra* II.3 in '*Śiva-Sūtra-Vimarśa*' (in Hindi) commentary by Jankinath Kaul 'Kamal' p.16.

is the *Pidāna Śakti* (the power of concealing) of *Śiva* which He displays before a *sādhaka* blessed with his favour (*Anugraha Śakti*). Goddess *Jyeṣṭhā*[1] is worshipped by devotees to reveal Her true self to bless them.

श्रेष्ठा **Śreṣṭhā** **772**

The Greatest.

Kuṇḍalinī is the vital force. It is already partially awake. According to *Tāntric* texts it is the basic power, which is working in the universe. It is the *Cit Śakti* working in the individual. It expresses itself in the form of life in the body and in the form of mental activities in the mind. Therefore *Kuṇḍalinī* is not completely dormant. "The beauty of our working is proportionate to the amount of the awakening of *Kuṇḍalinī*. The more it is awakened, the more beauty, the more life, the more joy is there".[2] *Kuṇḍalinī* has much wider connotation. It works at all levels viz. physical, mental and spiritual. It is the all embracing *Cit Śakti*. Therefore she is the *Gayatri*, stated to be the greatest vital force.

The *Ātman* or *Brahman* of the *Upaniṣads* is called *Cit Śakti* or *Kuṇḍalinī* in the *Tāntric* terms. They declare[3]:

i. That by which speech is revealed.
ii. That by which the mind is encompassed.
iii. That by which man perceives the activities of the eye.
iv. That by which man knows the ear.
v. That by which the organ of smell is impelled.

That *Brahman* or *Cit Śakti* is the greatest.

---

1. There is a famous shrine of Goddess *Jyeṣṭhā* adjacent to Chasma Shahi in Kashmir, about six Kms. from Srinagar. The temple over the famous spring is in renovated form now. Devotees go there for worship, particularly on Thurdays of the month of *Jeṣṭha*.
2. Kamalakar Misra in the Significance of the Tantric Tradition. pp.143-4.
3. i. येनवागभ्युद्यते
   ii. येनाहुर्मनो मतम्
   iii. येन चक्षूँषि पश्यति
   iv. येन श्रोत्रमिदं श्रुतम्
   v. येन प्राण: प्रणीयते

Ken. up I-4,5,6,7,8.

पातालवासिनी **Pātālavāsinī** 773

Who resides in the lower regions also.

Pātāla[1] is the last of the seven regions or worlds under the earth, said to be peopled by *Nāgas*. *Pātāla* (the netherland) forms the very feet.[2] *Asuras* became the inhabitants of *Pātāla* when *Vāmana*[3] pushed *Bālī* down there to save the gods from anxiety as well as to give the king place to continue his devotion to Lord *Viṣṇu*. All this is the power of *cit śakti*, who pervading all the *lokas* resides in the netherland also.

The Deity, according to Tantra tradition, refers to *Kuṇḍalinī*, lying dormant in *Mūlādhāra* or *Kula Kuṇḍa*, the basic residence.

मीमांसा **Mīmāṇsā** 774

Who is deep reflection.

Cit Śakti is the power of efficiency in thought. Her subsistence is *Ātman–Brahman*–Reality as taught in the *Upaniṣads*.

The Goddess is named *Mīmāṇsā*[4] as she is Herself the power of deep reflection needed to comprehend the Reality.

तर्कविद्या **Tarkavidyā** 775

Who is the knowledge of supposition or reasoning.

Cit Śakti is the power required to keep balance between the right and the wrong. Lord Krishna says: "Of those who debate, I am the reason".[5] But 'reason' here means 'right thinking' which the *śāstra* calls *sat-tarka*. *Cit Śakti* is that knowledge of reasoning beyond which no deliberation is possible.

---

1. In *Brahmānda Śarīra* (universal body) there are 14 *lokas*. Down the waist the seven lower regions are: अतल, वितल, सुतल, रसातल, तलातल, महातल and पाताल।
2. पातालं पादतलत इति
3. *Bhāgvata Skanda* 8.
4. *Mīmāṇsā* is the name of one of the six philosophies of India (*Darśanas*) founded by Jaimini. It is concerned chiefly with the correct interpretation of the ritual of the *Veda* and the settlement of dubious points in regard to *Vedic* Texts.
5. वादः प्रवदतामहम् *Bhag. Gītā* X.32.

सुभक्तिः **Subhaktih** **776**

Who is the excellent devotion itself.

The Supreme Mother is reached through the path of devotion or yearning (meditation). This is not possible without Her grace, for *Bhakti* and *Bhagavatī* are not two different entities. Utpala's ardent prayer to *Śiva* is: "Let me have my bossom possessed by the sweetheart of Thy wo.ship".[1] Again he says: "those endowed with unflinching devotion worship Thy being".[2] The goddess is the excellent devotion Herself.

भक्तवत्सला **Bhaktavatsalā** **777**

Affectionate towards Her devotees.

The goddess loves Her devotees very much. She confers on them the whole of Her own nature viz. beauty, glory, righteousness, dispassion, in fact complete sovereignty. She, like a mortal mother, fondles her devotees like children.

सुनाभिः **Sunābhih** **778**

(i) Having a beautiful navel.
(ii) Who is the proper centre of the universe.

(i) Being the source of creation and yet without a taint the goddess is the most lovable and so the most beautiful. She as *Brahmā* comes out of the *Nābhi Padma* of *Viṣnu*.

(ii) The nave of a wheel is the central power of all its spokes which bear the whole burden of a carriage. Similarly the goddess is the centre of all the universe. The speciality is that this centre is everywhere and circumference nowhere. Therefore *Sunābhih*.

यातना **Yātanā** **779**

Who tortures even the hell.

The goddess is a terror for anti-divine forces which are so much like the divine.[3] She emanates with complete force to deal with the

---

1. स्यामथापि भवदर्चनक्रिया प्रेयसी परिगताशयः मदा। *Śivastotrāvali* XIII.18.
2. पूजयन्त्यचलभक्तिशालिनः। *ibid.* 14.
3. The goddess *Durga* subdued and destroyed *Mahiśāsura* who represents a vast dense mass of stubborn stupidity puffed up with insolence and egoism. cf. *Durgā Saptaśati* Chap. III.

tremendous strength, power, light, tapas and even knowledge of the *asuras*. She creates tortures of hell and torments them. Indeed that torture is She Herself.[1]

जाती: **Jātih** **780**

Who is the essential character of a species.

Parā Śakti is the supreme self, the all free will-power. "Having deliberated, He created all this that exists. Having created this the Self (*Brahman* or *Parā Śakti*) entered that very thing. And having entered there (in the created bodies) it assumed form even being formless".[2] Being essential character of created objects the indwelling Self assumed the attributes of different names and forms etc. or the forms of existence was fixed by birth.

The Supreme Mother assumes the forms of existence fixed by birth.

गम्भीरा **Gambhīrā**[3] **781**

Who is mysterious.

The Mother's ways are so penetrating and deep that it is very difficult to know about those beforehand. Everything is an open secret. Although things appear clear yet they are not what they seem. She is the hidden intellect which forms divisions of distinguishing qualities outside.

भाववर्जिता **Bhāvavarjitā** **782**

Who is beyond being and becoming.

The true nature of Supreme Consciousness cannot be perceived nor can it be conceived by the mind. Appreciation of any sentiment is not possible in pure consciousness, because there exists no idea of duality. Although there is existence and occurrences take place yet the Supreme Divinity remains untainted, always new and fresh.

---

1. Similarly *Śumbha* and *Niśumbha* were severely dealt with.
   cf. *ibid.* Chap. 9.
2. स तपस्तप्त्वा इदं सर्वमसृजत्। यदिदं किंच तत्सृष्ट्वा तदेवानुप्राविशत्। तदनुप्रविश्य सच्च त्यच्चाभवत्।
   Taitti. Up. II.vi.1.
3. cf. *Lali. Sahas.* 854.

नागपाशधरा मूर्तिः Nāgapāśadhara Mūrtih 783

Who emanates wielding the magical noose.

Nāgapāśa[1] is a magical noose or weapon used in battle to entangle an enemy. Goddess *Durgā* used this weapon among many others to vanquish *Mahiśāsura*[2] and *Śumbha-Niśumbha*.[3] The goddess manifests herself as the holder of *Nāgapāśa*, serpent-noose, to vanquish the enemy (the creeping idea of duality).

अगाधा Agādhā 784

The unfathomable.

The ultimate reality is self-luminous and does not stand in need of any external light to illumine. It is infinite and does not need anything external or internal to support it. It is vast and unfathomable and contains all that is and that is not. It is an experiencing principle that cannot become an object of our knowledge.[4] Self-realization is not a thing to be attained with the help of mind and speech but it is possible when God reveals Himself through His divine power or *Śakti*, who is unfathomable.[5] *Utpala* prays: "Entering Thy Infinite Self, my own being, the fathomless, the undifferentiated, the one that dissolves all objectivity. O Lord of *Umā*, let me ever worship and sing of Thee".[6] "One concentrated mass of the couple *Śiva-Śakti* has the whole world as a morsel and reigns supreme".[7]

नागकुण्डला Nāgakuṇḍalā 785

Who is the serpentine *Kuṇḍalinī*.

According to Tantric texts, the basic power which is working

---

1. Said to be the endangering weapon of *Varuṇa*, one of the eight guardians of the quarters and regent of the ocean.
   Mahābhārata Ādi Parva 65, 15.
2. Ref. *Durgā Saptaśati* Chap. 2.
3. *ibid.* Chap. 9.
4. यतो वाचो निवर्तन्ते अप्राप्य मनसा सह। *Taitt. Up.* 2.4.1.
5. cf. the semblance of antithesis with name no. 65.
6. त्वामगाधमविकल्पमद्वयं स्वं स्वरूपमखिलार्थघस्मरम्।
   आविशन्नहमुमेश सर्वदा पूजयेयमभिसंस्तुवीय च॥ *Śivastotrāvali* XIII.20.
7. शिवशक्तिमिथुनपिण्डः कवलीकृतविश्वमण्डलो जयति। *Kāmakalāvilāsa* 5.

in the entire universe, is *Cit Śakti*, symbolically called *Kuṇḍalinī*. This is the yogic name of consciousness conceived as energy (*Cit Śakti*). It is working at all the levels of existence, latent or partially awakened. Broadly speaking *Kuṇḍalinī* works at three levels viz. physical (*Prāna Kuṇḍalinī*), mental (*Nāda Kuṇḍalinī*) and spiritual (*Bodha Kuṇḍalinī*). *Kuṇḍalinī*, literally means 'coiled serpent', being synonymous with *Śakti*. It is imagined to be serpentine, with three and a half coils at *Mūlādhāra*, the base of spine.

सुचक्रा **Sucakrā** 786

Who is constantly dynamic.

The power of the form-pattern which manifests the embodied deity is called *Yantra*. It is a store house of power, which contains in itself the uncontrollable power of the deity in a controlled form. It simply limits the illimitable. Its criss-cross lines channelise in a cognizable form of the deity the vast ocean of consciousness. It is also known as *Cakra*, the wheel representing constant movement.[1] This indicates the dynamic character of the Divine Mother.[2]

चक्रमध्यस्था **Cakramadhyasthā** 787

Whose abode is the centre of the *Cakra*.

Cakra is conceived as the material manifestation of the Deity. All Her emanations are also conceived as stationed in the *Cakra*. The main deity is known as *Pradhāna* whose abode is in the centre of the *Cakra* while the emanations gather round the *Pradhāna* as the *Parivāra Devatas*. The Mother is praised as surrounded by *Cakra Devatas*.[3]

चक्रकोणनिवासिनी **Cakrakonanivāsinī** 788

Who resides in the triangle within the circle.

The *Cakra* like the *Mantra* leads a spiritual aspirant to the direct perception of the Divine form. Therefore much importance is given

---

1. चक्रमणात् चक्रम् ।
2. Worship through *Cakra* is more abstract than worship through *pratimā*, image.
3. The *Sārikā Śaila* on the Hari Parvat in Srinagar-Kashmir is also named *Cakreśvarī*.

to it in *Tāntric* worship. There are symmetrical lines of beauty and harmony on which the eternal geometrician fashions the universe. These lines are straight lines, triangles, circles and squares which constitute the *Cakra*. The circle represents the principle which has no beginning no ending. It is perfectly symmetrical and all points are equidistant from the centre wherever it is. To the common person it is a circumscribed field of action. The triangle points to the three-fold source of all things. The source or centre is represented with a point called *Bindu*. *Parā Śakti* resides in this triple *Bindu* within the circle of infinity.

सर्वमन्त्रमयी विद्या **Sarvamanṭramayī Vidyā** **789**

Who is knowledge Herself conforming all formulae.

There is a series of *Mantras*, mystic formulae, used by the *Upāsakas* along with their corresponding *yantras* or diagrams, wherein the Supreme Deity is to be conceived as abiding. An exposition of the *Āgamas* and *Tantras*, bearing the worship of the Supreme Power in the aspect of *Śakti* or creative energy is known as *Śri Vidyā*. The Supreme Deity is the essence of all the *Mantras* and pervades all *Sampradāyas* who hold key to their respective *Sādhanāś* thereby.[1] She is blissfully sublime.

सर्वमन्त्राक्षरावलिः **Sarvamantrākṣarāvalī** **790**

Who is the lineage of letters comprising all the formulae.

The power of speech, *Vākśakti* known as Supreme or *Parā* is identical with the light of consciousness i.e. *Śiva*. It is the form of great *Mantra* that has eternal sound. It consists of the consciousness of the perfect 'I'. This power (*Śakti*) is pregnant with the whole assemblage of sounds beginning with 'a' and ending with 'ksa'. She brings into manifestation the sphere of limited subject through the successive phases of *paśyanti*, *madhyamā* and *vaikharī*; as is said: "The essence of all *mantra* consists in letters or sounds and the essence of all letters or sounds is Śiva".[2] In *Śaiva Tantras* this is called *Mātṛkācakra*. "This theory teaches us that this whole uni-

---

1. परा मंत्रविदां वेद्या वेदविस्तारकारणम्। *Devīnāmavilāsa* XIII.89.
2. (i) मन्त्रा वर्णात्मका सर्वे सर्वे वर्णाः शिवात्मकाः *Śri Sarvavīra Bhattāraka*
   (ii) मन्त्राणां मातृका देवी *Devyātharvaśīrṣa* 24.

verse is created by God, Lord *Śiva*, as one with and not separated from His own nature".[1]

मधुस्रवा **Madhusravā** **791**

Who sprinkles honey, the spirituous liquor.

The grace of *Madhusravā* is experienced by a *yogi* who has reached the *Madhubhumik* stage.[2] When *Kuṇḍalinī* rises in a flash of lightning from its cavity of *Mūlādhāra* piercing the six lotus spots, it descends again showering nectar from that permanently charming circle of moon (at *sahasrāra*).[3] She is the blossomed *Kuṇḍalinī Śakti*.

स्रवन्ती **Sravantī** **792**

Who trickles down nectar.

The Supreme Mother is always filled with divine nectar that trickles down in the form of pleasures experienced by common persons in worldly enjoyments. In fact these pleasures are just the sprinkled drops of that Divine source of beauty and splendour.[4]

भ्रामरी **Bhrāmarī** **793**

The Goddess who by going round sets right a disturbed intellect.

Bhrāmarī is an epithet of goddess *Durgā*. Once when a demon *Aruṇadānava* by name, had got the upper hand on the *Devas* after winning a favour from *Brahmā*, the latter were saved by the goddess *Bhrāmarī*,[5] who released a host of bees to kill the demon along with his followers by making holes in their bodies.[6] Goddess *Bhrāmarī* thus removes all disturbances in the mind of Her devotees.

भ्रमरालका **Bhramarālakā** **794**

Who has a bee-curl on Her forehead.

This connotes that contemplation on the Devi's forehead, bright

---

1. Kashmir Śaivism–The Secret Supreme by *Swami Lakṣman Joo* p.15.
2. Discussed elsewhere in the book.
3. मूलालवालकुहरादुदिता भवानि, निर्भिद्य षट्सरसिजानि तडिल्लतेव ।
भूयोऽपि तत्र विशसि ध्रुवमण्डलेन्दु निःष्यन्दमानपरमामृततोयरूपा ॥
Pancastavi IV.6.
4. एतस्यैवानन्दस्यान्यानि भूतानि मात्रामुपजीवन्ति । *Brah. Up.* IV.iii.32.
5. भ्रमरैर्वेष्टिता यस्माद् भ्रामरी या ततः स्मृता । *Devī Bhāgavata* 10.13.99.
6. *ibid.* 10.13.87-103.

with charming splendour, gives peace and solace to Her devotees. The splendid curl on her forehead suggests the gesture of her libertine grace.

मातृमण्डलमध्यस्था Mātramaṇḍalamadhyasthā 795

Who abides in the centre of the circular orb of Mothers.

According to *Durgā Saptaśatih*, *Kauśikā Durgā* while fighting *Raktabīja* manifested out of Herself seven emanations. These are called *Saptamātrikās* or the 'Seven Mothers'. They are *Brāhmī*, *Māheśvarī*, *Kaumārī*, *Vaiṣnavī*, *Vārāhī*, *Nārasimhī* and *Aindrī*, the *Śaktis* of *Brahmā*, *Īśvara*, *Kumāra*, *Viṣnu*, *Varāha*, *Nārasimha* and *Indra* respectively. Goddess *Durgā* is the centre of all these energies and is invoked as such in the form of *Śārikā Bhagavati*.[1]

मातृमण्डलवासिनी Mātramaṇḍalavāsinī 796

Who pervades the circular orb of the *Mātrikās*.

The seven little mothers are also called the *Mātrikās* in whom goddess *Durgā* dwells. The cosmic purpose of these manifestations[2] is the complete display of power.

कुमारजननी Kumārajananī 797

The Mother of *Kārtikeya*.

Pārvati gave birth to *Kumāra* through the help of *Agni*[3] and *Gangā*. He was called *Skanda*[4] also. The purpose of his birth was to be the commander-in-chief of the army of *Devas* and vanquish the dreaded demon, *Tārakāsura*. Being breast-fed by *Kṛttikas*, *Kumāra* was named *Kārtikeya*. He is the first son of *Śiva*, the second being *Ganeśa*. In yogic parlance *Ganeśa* and *Kumāra* represent *Prāna* and *Apāna*, born of Supreme Power.

क्रूरा Krūrā 798

The pitiless (Formidable).

The divine power of the goddess assumes a cruel form to deal

---

1. देवीसप्तकसंयुता भगवती श्री शारिका पातु: न: । *Śārikāstotra* 1.
2. See note 3 to Name 632.
3. *Mahābhārata Vana Parva* 225, 16.
4. सेनानीनामहं स्कंद: *Bhag. Gītā* X.24.

with anti-divine forces. She manifests Herself in 'the chief of valiant armies, who is the prosecutor of enemies but tolerant to devotees'.[1] This power of *Śiva* is competent to strike all round, in diverse ways'.[2] So the Mother assumes the formidable form also.

सुमुखी **Sumūkhī** 799

Who is admirably full of love.

The aura of supreme knowledge on the face of Divine Mother is full of loveliness.

The Divine Mother is wonderfully beautiful, bedecked as she is with ornamental fruits, flowers and feathers of natural growth. She is lovely as described in one of her magnificent forms as the wife of the Hunter *Śiva*.

"Bearing the crest of peacock feathers on her head; with curly locks of soft, shining, deep brown hair, wearing a rosary of red berries on her heavy breasts, sky-blue colour with face like red coral and soft tender hands".[3]

The Mother as *Lalitā* is that extra-ordinary power of beauty in which all the beauties of the world get totally lost.[4]

ज्वरनाशिनी **Jvaranāśinī** 800

Who cures the fever of birth and death.

There is no greater pain or fever than being caught in the whirlpool of the world causing birth and death in continuation. This pain consists of the three *Tāpas*:

i) *Ādhyātmika Tāpa*, pain or sorrow relating to self and caused by the mind.
ii) *Ādhidaivika Tāpa*, pain or sorrow caused by fate. This relates to tutelary deity.
iii) *Ādhibautika Tāpa*, pain or sorrow relating to beings, caused by animals.

These three possibilities of the great fever can be removed by the

---

1. नमः महमानाय निव्याधिने अव्याधिनीनां पतये नमो। *Rudra Praśna Anuvāk* 3.
2. नम अव्याधिनीभ्यो विविध्यन्तीभ्यश्च वो नमो। *ibid. Anuvak* 4.
3. बर्हावतंसयुतबर्बरकेशपाशां गुञ्जावलीकृतघनस्तनहारशोभाम्।
   श्यामां, प्रवालवदनां सुकुमारहस्ताम्। *Pancastavi* IV.15.
4. Same reading name 201.

grace of *Śri Mātā*. She is of the form of *Brahma Vidyā*, the knowledge of self contained in the *Upaniṣads*.

Dharmācārya addresses her: "O Mother of the universe! the moonlight that removes the darkness created with the fever of birth and death".

Again it is the fever of ego that overpowers a person and hinders him from clarity of Truth. This fever is removed by goddess *Lalitā*, the unconditioned purity of consciousness and the embodiment of Truth and Beauty.

According to the *Lalitopākhyāna* of the *Brahmāṇda Purāna*, *Lalitā Devī* killed *Bhāndāsura*, the shameless demon, living in the *Śonitpura*, the city of blood and flesh. *Bhāndāsura* is actually the ego which makes soul identify itself with the body and alienates itself from all divine qualities. That is the great fever which is cured by the grace of *Lalitāmbikā*.[1]

अतीता — Atītā — 801

Who is beyond definition.

The Supreme Reality is described in the scriptures to be without form, with form and with-and-without form. This connotes that the truth of the Supreme consciousness is understood differently at different levels. This is expressed by Lord *Kṛṣṇa* also saying that "all beings are verily resting in Me and enjoying Me only, while their readings and interpretations of Me vary infinitely".[2] "Whose Truth cannot be gauged even by Brahmā etc. is difficult to be understood".[3]

विद्यमाना — Vidyamānā — 802

Who is the very Being.

Parā Śakti is the basic cause of all that is manifest. She dwells in every atom of it. In fact, the Goddess Herself said to *Devas*, "I am of the nature of *Brahman*, the all pervading spirit".[4] The *Upaniṣad* endorses the truth by saying "Whatsoever moves in this

---

1. Read also commentary to Name 901.
2. ये यथा मां प्रपद्यन्ते तांस्तथैव भजाम्यऽहम्। — *Bhag. Gītā* IV.11.
3. यस्या स्वरूपं ब्रह्मादयो न जानन्ति तस्मादुच्यते अज्ञेया। — *Devyātharva Śīrṣa* 23.
4. अहं ब्रह्मस्वरूपिणी — *Devyātharva Śīrṣa* 2.

world is pervaded by *Īśvara*".[1] So the Supreme Truth is ever existing in the universe and beyond.

भाविनी **Bhāvinī** **803**

She who affects the future.

Future is the fruit of what is done with efforts in the living present. It bears all the burden of the past to its exhaustion. "The self is the same throughout. Bodies appear and disappear. But that is not the case with *Ātman* which ever is".[2] Only the dust of ignorance is to be removed with human effort from the self-reflecting mirror of eternal glory. That becomes possible only with the grace of Divine Mother and truth is realized.

प्रीतिमञ्जरी **Prītimanjarī** **804**

Who is the blossom of the creeper of affection.

The Goddess is beyond likes and dislikes. It is by Her benign power that pleasing objects appear disagreeable and those which are unpleasant are loved. She is the blossom of all this manifestation of duality. She is the Supreme Consciousness, the final beatitude, the highest bliss.

"This consciousness, which is the self, is of the nature of supreme bliss, for it is the object of greatest love".[3] The goddess, therefore, is the blossom of affection, *Aham-vimarśarupā* (of the nature of self-consciousness) which is the very nature of consciousness (*Śiva*).

In *Advaitic* terminology, the triad of *icchā-jñāna-kriyā* is the *taṭastha lakṣana* of *Śiva*, whereas *Aham-vimarśa* is the *svarūpa lakṣana*. Consciousness is conceived as being dynamic, and the very dynamism of *Śiva* is called *Śakti*.

सर्वसौख्यवती युक्तिः **Sarvasaukhyavatī yuktih** **805**

Who is the device of finding joy in everything whatsoever.

Cit Śakti whose awareness is ever present in the mind of any

---

1. ईशावास्यमिदं सर्वं यत्किञ्च जगत्यां जगत् । *Īśāvā. Up.* 1.
2. Ref. *Bhag. Gītā* II.12. 'सर्वे वयमतः परम् ॥'
3. इयमात्मा परानन्दः परप्रेमास्पदं यतः *Pancadaśī* I.8.
   'यस्याः परतरं नास्ति' *Devyātharva Śīrṣa* 24.

person, is the Supreme goddess who graces one with the device of finding eternal joy. This she works through the purified intellect and a loving heart for anyone and everyone. The wise man endowed with humility, knowledge and moral conduct, who does not behave sinfully with a sinner, who speaks to the crooked with love and who is wet with friendliness, easily gets emancipation"[1] That device is granted by the all-loving goddess.

आहारपरिणामिनी **Āhārapariṇāminī** **806**

Who nourishes and converts food into energy.

Who is it that carries the eaten food through all the digestive process and turns it into bone, flesh and marrow? The Upaniṣad describes that 'being' as the Truth of truth. The vital force is truth, and it is the Truth of that'.[2] It is the power that weaves through the six[3] modifications of this physical body.[4] *Devī* Herself declares: 'Whoever enjoys an enjoyment, does so with the power of becoming in Me who am the true enjoyer'.[5] 'I nourish the *Viṣṇu*, the one of a high rank, *Brahmā* and *Prajāpati*'.[6] It is, therefore, that Supreme Power, *Devī* who nourishes by converting food into energy. 'He who eats, what is eaten and the power of assimilation, all is *Viṣṇu*',[7] the indistinguishable spouse of *Lakṣmī*, who is the sustainer of the universe.

---

1. सदाचाररत: प्राज्ञो विद्याविनयशिक्षित: ।
   पापेऽप्यपाप: परुषे ह्यभिधत्ते प्रियाणि य: ॥
   मैत्रीद्रवान्त:करणस्तस्य मुक्ति: करे स्थिता । *Viṣṇu Purāṇa* III.12.41.
2. सत्यस्य सत्यमिति. प्राणा वै सत्यम्. तेषामेष सत्यम् ॥ *Brah. Up.* II.iii.6.
3. षड्भावविकारा:
   Existence, birth, growth, change, decay and death.
   Tattvabodha of *Saṅkarācārya*
4. यैकैव षड्विध भावं व्यनक्ति विविधाकृतिम् ॥ *Devināma*. XIV.6.
5. मया सोऽन्नमत्ति यो विपश्यति *Devīsūkta Ṛg. Veda* X.125.i.4.
   Also cf.
   (i) सोऽग्रभुग्विभजन्तिष्ठन्नाहारमक्षय कृत्रि *Mahānārāyano. Up.* IX.10.1.
   (ii) अहं पचाम्यन्नं चतुर्विधम् *Bhag. Gītā* XI.14.
6. अहं विष्णुमुरुक्रमं ब्रह्मणमुत प्रजापतिं दधामि । *Devyāthar*. 3.
7. विष्णुरत्ता तथैवान्नं परिणामश्च वै तथा । *Viṣṇu Purāṇa* III.11.97

निदानं पञ्चभूतानाम् **Nidānampancabhūtānām** **807**

Who is a band to bind the five elements.

By the will of God or Power as Supreme Mother the five elements came into existence first. According to the doctrine of Quintuplication they are differentiated by the process of *Panceekaraṇ*[1] (mixing in given proportions). In reality the imperishable *Ātman* is entirely different from these five elements. But the power is present in these in its different and required forms, viz. hardness in the body is due to the portion of earth; fluidity due to the portion of water; warmth due to fire; movement due to air and space due to ether. Thus that Supreme Power works or binds the five elements to action.

भवसागरतारिणी **Bhavasāgaratāriṇī** **808**

Who ferries across the ocean of *samsāra*.

The Mother of the universe as the personification of tender love, when supplicated, ferries her devotees across the ocean of *samsāra*. Being the totality of the powers of the gods, She is difficult to know. *Durgā* is the widely worshipped aspect of *śakti* and is seated unattached on the boat for crossing the unformidable sea of existence'.[2]

अक्रूरा **Akrūrā** **809**

Who has an ever sympathetic heart for helping everyone.

When the mind remembers the Supreme Mother in a difficult pass, She removes fear. When called to mind by those in comfort, she bestows intellectual piety. She dispels poverty, pain and fear. Thus she is ever sympathetic to help everyone.[3] She is free from anger or cruelty when approached by a wicked person. She also makes Her devotees free from anger.[4]

---

1. *Tattva Bodha* of *Saṇkarācārya*.
2. दुर्गाऽसि दुर्गभवसागरनौरसङ्गा

   Devī Māhātmyam IV.11.
3. दुर्गे स्मृता हरसि भीतिमशेषजन्तो स्वस्थैः स्मृता मतिमतीव शुभां ददासि।
   दारिद्रचदुःखभयहारिणि का त्वदन्या सर्वोपकारकरणाय दयार्द्रचित्ता ।।

   Durgā Saptaśatī IV.1[.
4. क्रोधहा (krodhahā)–*Viṣnu Sahas*. Name 314.
   See क्रूरा (name 798) as such She destroys those who entertain anger and malice.

ग्रहवती **Grahavatī** **810**

Who makes the planetary bodies move.

All the planetary bodies, which are astrologically marked to indicate good or bad luck in each and every individual, twinkle on the behest of the Supreme Mother *Śakti*. She is the repository of them all. All the powers of the zodiac are determined by the Mother. So she governs them all.

विग्रहा **Vigrahā** **811**

(i) Who assumes body at will.

(ii) Who is the repository of all Her manifestation in all the three processes of creation, preservation and dissolution.

(i) When *Cit Śakti* is conditioned by the quality of *Rajas*, activity predominates. Her function is the creation of the world. She assumes the forms of what is existent.[1] At the time of taking incarnations she is endowed with proper powers befitting the situation.[2]

(ii) The Supreme Mother also assumes non-existent forms. The power inherent in *Parā Śakti*, prior to the creation of the world, gets into a focus as the will (*icchā śakti*) of *Śiva*, in the form of a resolve. It flashes in awareness which is the power of knowledge (*jñāna śakti*), which is followed by the operation commencing with the tendency to act (*kriyā śakti*). Retrospectively she is the repository of the three processes of manifestation.

ग्रहवर्जिता **Grahavarjitā** **812**

Who is untouched by the influence of the planetary bodies.

One who is endowed with the devotion to Supreme Mother is not affected by the planetary influences of zodiac even in dream. She is

---

1. तत्सृष्ट्वा तस्मिन्नेव प्राविशत् *Taitti. Up.* II.vi.1.

2. Taking the three famous incarnations *Durgā* vanquished the demons *Madhu-Kaitabha*, *Mahiśāsura* and *Śumbha-Niśumbha*.

Refer *Durgā Saptaśati* (The three episodes).

Tripurasundarī graced *Satyavrata Brahmin*, King *Udayana* etc. *Devī Bhāgavat* III,Chap.10–11.

Also refer *Pancastavī* I.3 and II.7.

the sovereign authority over all the bodies, the elements and the *Śeṣa-Nāga* who supports the earth.[1]

Since the natural state of consciousness is desireless and egoless, there is no activity caused by motive; but the natural and free activity flows automatically. Thus the Supreme Mother is not touched by assuming any form, not even by the influence of planetary bodies. She is transcendent even in her immanence.

रोहिणी **Rohinī** **813**

Who is the lightning of vigour and affection.

According to *Devī Bhāgavata*, seventh *skanda*, *Candra* took twenty seven daughters of *Dakṣa* as his wives. These are the twenty seven stars called *Nakṣatras*. Of these *Rohinī* was one who was loved most by *Candra*. *Rohinī*[2] also means a young girl of nine years. This connotes that *Parā Śakti Mātā* is ever full of vigour and affection.

भूमिगर्भा **Bhumigarbhā** **814**

Who is the great power in the womb of the earth.

Matter exists in five states viz. ether, air, fire, liquid and solid. Each element has its quality namely sound, touch, sight, taste and smell respectively. In the process of evolution a combination of the compounds takes place till there is the cohesive vibration, the cause of solidity, of which the common earth is a gross compounded form. This combination brings about its three general functions, growth, fruition and decay corresponding to the universal functions of *Mahā Śakti*, which are creation, preservation and dissolution. The power to bring about these processes is one, called *parā samvit* or *Bindu* in the language of *Tantrās*.

---

1. cf. ज्योतींषि यद्दिवि चरन्ति, यदन्तरिक्षं
   सूते पयांसि, यदहिर्धरणीं च धत्ते।
   यद्वाति वायुरनलो यदुदर्चिरास्ते
   तत्सर्वमम्ब ! तव केवलमाज्ञयैव ॥ *Pancastavi* IV.21.
2. *Rohinī* is described in *Purānas* with different descriptions:—
   (i) *Rohinī* was the name of a wife of *Vasudeva* and mother of *Balarāma*.
   (iii) Wife of *Hiranyakaśyapa*. *Vāl. Ram. Ara. K. Sar*. 14.
   (ii) *Rohinī*, the mother of all cows. *M.B. Vana Parva* Chap. 221.
   (iv) The mother of *Utathya*, a famous hermit. *Devi Bhag. Sk*. 3.

कालभूः **Kālabhuh** **815**

Who though unlimited becomes limited with the sense of time.

Time is all destroying and all devouring. Lord *Kṛṣna* says in the *Gītā* that 'He is time which has grown to infinite proportions and is destroying the world.'[1] *Kālī*, feminine gender of the word *Kāla*, is the power of time. A power that destroys has got to be depicted in terms of awe inspiring terror. Such an imagery of *Kālī* is described in the scriptures as well as depicted in pictures and icons. But as the Mother creatrix, She reassures her fear-stricken children through the *abhaya* and *varada Mudrās* of her sympathy and granting of boons respectively. But, above all, She is the destructive aspect of God's power.

कालवर्तिनी **Kālavartinī**[2] **816**

Who abides in time.

The eternal Supreme Power is not transgressed by time. *Citti* is the very being of time and so without any division like past, present and future. Time cannot catch Her just as the head is never at the place of the feet of one who attempts to jump over its shadow.[3] Therefore *Caitanya Śakti* or consciousness is Divine, ever self-luminous and eternal.[4]

कलङ्करहिता नारी **Kalankarahitā Nārī** **817**

Who is the unrusted reality.

The Supreme Power or Mother *Śakti* is the untainted lustre in the moon, energy giving radiance in the sun, the power of intelligence in man, force in the wind, taste in the water and heat in the fire. Without Her ever new presence and ever fresh power, the whole world would be devoid of its substance.[5] The universal Mother is

---

1. कालोऽस्मि लोकक्षयकृत्प्रवृद्धो, लोकान् समाहर्तुमिह प्रवृत्तः ॥ *Bhag. Gitā* XI.32.
2. Alternate reading in MS-1, PE-5, 6, 8 : *Kālanartini*.
3. cf. *Śri Trikahṛdaya* :

   स्वपदा स्वशिरश्छायां यद्वल्लङ्घितुमीहते ।
   पादोद्देशे शिरो न स्यात्तथैव बैन्दवी कला ॥
4. चैतन्यमात्मा *Śiva Sūtras* I.1.
5. त्वं चन्द्रिका शशिनितिग्मरुचौ रुचिस्त्वं त्वं चेतनासि पुरुषे पवने बलं त्वम् ।
   त्वं स्वादुतासि सलिले शिखिनि त्वमूष्मा निःसारमेव निखिलं त्वदृते यदि स्यात् ॥
   Pancastavi IV.20.

ever without any taint, like a wife solely devoted to her husband.[1] She is called *Satī*.

According to the Theory of Relativity of Albert Einstien, "The Divine as isolated from the world is nothing".[2] Purity of the Divine, therefore, pervades the whole existence.

चतुष्षष्ट्यभिधावती **Catuśṣaṣṭyabhidhāvatī** **818**

Who is praised by the sixty four monistic *Tantras*.

The number of *Advaita Tantras* has been fixed at sixty four.[3] These are called *Bhairava Tantras* and deal with the propagation of *sādhanā* for realizing the Supreme Self, non-dual and all-pervading *Śiva*. The power of this realization is *Parā Śakti* as praised in these monistic *Tantras*.

जीर्णा **Jīrṇā**[4] **819**

(i) The perfume of Supreme Bliss.
(ii) The satisfaction of assimilation.
(iii) The one ancient reality. The legendary, being the eldest in the family of the universe.

Parā Śakti is called *Jaganmātā* as She is the progenitress of the universe. The cosmic Mother can be understood by understanding the working of the cosmos. She is the source of the atom as well as of the universe as a whole. All beings, from the amoeba to the perfected sage get sustenance and succour from Her. She is called Mother because her acts of kindness and apparent cruelty prepare beings for leading the best life in the world and finally leads them to union with the supreme. The perfume of supreme bliss and satisfaction of assimilation is her nature.

जीर्णवस्त्रा **Jīrṇavastrā** **820**

Who puts on the ever torn vesture of the quarters.

The act of renewal goes on incessantly as there is no creation

---

1. पतिव्रता नारी
2. From the discussion between Rabindranath Tagore and Prof. Albert Einstien on the 14th July 1938.
3. Abhinavagupta, an Historical and Philosophical study (pp. 140–43) by K.C.Pandey.
4. cf. वृद्धा Name 671 in *Lalitā Sahas*.

without destruction. Countless creatures perish every moment and the perished are reborn in multitudes. Catastrophes in the colossal plan of Nature are simply meant for the change of old order to new. These inevitable events of nature are pleasing to some and displeasing to others. This is the ever torn vesture of the Mother whose cosmic functions go on spontaneously. This is represented by the ever open quarters of the universe, pervaded by Divine Mother.

नूतना **Nutanā** **821**

Who is ever fresh.

Durgā is well known for Her divine qualities. She is represented by a nine year old girl of supreme beauty and piety. There is nothing more auspicious than Her. In all *mantras* (formulae) She is the *Mātrikā* the root of every letter, in words she is the meaning (ever new interpretation), in all kinds of knowledge. She is the consciousness beyond any thinking and in the void she is the witness.'[1] Therefore, Divine Power of the supreme Mother is ever new and ever fresh. Even the repetition of the name of *śakti* or *Śiva* bestows ever new savours on the devotee, as is said by *Utpaladeva*: "Filled with ecstasy caused by sprinkling of the wonderful juice of love, the word '*Śankara*' repeated a hundred times, inspires even the heart of animals with ever new savours."[2]

नववल्लभा **Navavallabhā** **822**

The beloved with Her ever new charm.

The ever charming form assumed by *Parā Śakti* is always in pursuit of Her lover *Parama Śiva*. This is evidenced by *Sati*, the daughter of *Dakṣa*, who immolated Herself on being insulted by Her father who had not invited her husband *Śiva* to the grand sacrifice. She pursued him, taking another birth as *Pārvatī*, the daughter of the King of Himalayas. She made *Śiva* shun His deter-

---

1. मंत्राणां मातृका देवी, शब्दानां ज्ञानरूपिणी।
ज्ञानानां चिन्मयातीता शून्यानां शून्यसाक्षिणी।
यस्याः परतरं नास्ति सैषा दुर्गा प्रकीर्तिता॥ *Devyātharva Śirṣa* 24.

2. यो विचित्ररससेकवर्धितः शङ्करेति शतशोऽप्युदीरितः।
शब्द आविशति तिर्यगाशयेष्वप्ययं नव नव प्रयोजनः॥ *Śivastotrāvalī* IV.13.

mined posture of a pollard taken in the deep forests for meditation in order to pacify Himself after the loss of His beloved *Sati*.

अरजा **Arajā**[1] **823**

Who is ever in bloom, ever pure.

This world is full of promise to the rising generations at all times. The seeming wear and tear in nature is actually no loss. We have a dictum in chemistry that matter is indestructible. It can safely be inferred therefore, that everything in the world is potent with power. This is the nature of motherhood which neither degenerates nor regenerates. The Divine Mother ever retains her wholesomeness and so is ever in bloom. No dust accumulates on her ever bright form. The question of her being in menses like common women does not arise.

रतिः **Ratih**[2] **824**

Who is Herself the joy of Selfhood.

Śiva-bhāvanā is a potent means of rising above desires. The enjoyment and the object of enjoyment taken in religious spirit and universal wisdom become a help rather than a hindrance in the path of *Muktī* or liberation. In the *Tantric* way, the world and the objects of enjoyments present in the spontaneous sport, *Līlā* of *Śiva*, are accepted as the very form of *Śiva*. The *Tantrist*, therefore, in place of calling the world a negation[3] of or superimposition[4] on *Śiva* (*Brahman*), prefers to call it the *Līlā* or sport of *Śiva*. The world becomes *Śiva* to him in the same way as the waves of the ocean are taken as ocean itself and not like negating them by calling them unreal. That is called *Śiva Bhāvanā*. In *Pratyabhijñā* thought this may be called negation by sublimation. *Utpaladeva* says: "One who has become one with the universal self and knows 'all this is my own glory', remains in *Śivahood* (or self-hood) even in

1. Alternate reading in MS-1, PE-5, 6, 8, 11, MS(A)-12: *Ajarā* (अजरा) This means the one who never grows old, as Divinity is ever fresh.
2. Alternate reading in PE-5, 6, 11: नियतिः । cf. name 665.
3. *neti-neti* (नेति नेति) as advocated by *Vedanta*. This culminates in the fulness of divinity.
4. As propounded by *Saṅkarācārya* in *Brahma Sutras* (Introductory Commentary to Sutra I.i.1.).

the face of prevailing limitations".[1] That is the joy of selfhood, *Bhagavati Ratih*. Thus in the *Kaulic Śākta* system, *Bhoga* becomes *yoga*, vice becomes virtue and the world, otherwise enslaving, becomes means of liberation,[2] by the grace of the Divine Mother who is herself the joy of selfhood.

प्रीतिः Prītih[3] 825

Who is the supreme pleasure.

The goddess is the power that makes creation maintain pleasure of satisfaction at every level of evolutionary manifestation. On whatever allegorical concept one meditates one attains the revealed truth in its supreme splendour. That Supreme satisfaction is the goddess. *Prītih* is joy of love personified. She exposes an all judged or wrongly decided plan.

रतिरागविवर्द्धिनी Ratirāgavivardhinī 826

By whose grace love for eternal joy increases.

Desire causes attachment which in its various forms, collectively and severally, contributes to the growth of the evolving soul. Being a biological and psychological necessity, people require to be fostered in this habit. Certainly it is a virtue in its domain. But all kinds of attachment cannot and do not give a lasting joy or satisfaction unless the self in its eternal joy and supreme beauty is realized. It is therefore that God desired a mate for deliberation. One cannot be happy when alone.[4] This delighting power of eternal satisfaction is the greatest of all powers in the universe.[5] By the grace of Eternal Mother alone the deliberative attitude finds place

---

1. सर्वोममायं विभव इत्येवं परिजानतः ।
   विश्वात्मनो विकल्पानां प्रसरेऽपि महेशता ।। *Īśvarapratyabhijñā* 4.1.12.
2. भोगो योगायते साक्षात् पातकं सुकृतायते ।
   मोक्षायते च संसारः कुलधर्मे कुलेश्वरि ।। *Kulārnava Tantra* 2.24.
   Again: दुःखान्यपि सुखायन्ते विषमप्यमृतायते ।
   मोक्षायते च संसारो यत्र मार्गः स शाङ्करः ।। *Śivastotrāvali* XX.12.
3. Repeated. 'See name 32.'
4. एकाकी न रमते, स द्वितीयमैच्छत् । *Brah. Up.* I.iv.3.
5. ह्लादिनी सा महाशक्ति सर्वशक्तिवरीयसी ।
   Ujjvalanīlamani Rādha Prakarana-6.

in the heart of one who seeks after Truth. Then there is no desire for worldly enjoyments.

Ratih is the goddess of love, the wife of *Kāma* or Cupid. This connotes the union of *Jīva* with *Paramātmā*, the true or ultimate union. That alone is perfect bliss. Other beings live on a particle of this very bliss, projected by ignorance and perceived only during the contact of the organs with their objects.[1] The Divine Mother is the very urge for attaining perfect bliss.

पञ्चवातगतिर्भिन्ना — Pancavātagatirbhinnā — 827

Who is separate from the flow of vital airs (in a body).

All actions in a living body take place due to some inherent power present in them. That inherent power works through the vital airs, the subtle instruments, which are chiefly five viz. *Prāna*, *Apāna*, *Samāna*, *Vyāna* and *Udāna*. These vital airs must, therefore, be separate from that inherent power which is all pervading and ever fresh. This power is called *Parā Śakti*, who in reality excites every organ to action through *Prāna*. The Goddess Herself declares: "Whosoever enjoys does so, because I am the power of enjoyment present in him. Seeing an object, breathing in and out and listening to what is said, all this is possible because of that inherent power".[2] The *Upaniṣad* says: "That which is not moved by *Prāna* but which excites *prāna* to action; know that to be *Brahman* and not what people worship as an object".[3]

पञ्चश्लेष्माशयाधरा — Pancaśleṣmaśayādharā — 828

Who is the holder of receptacles of the five phlegmatic humours.

Phlegmatic humour is one of the three essential ingredients[4] of the body. This is of five kinds viz. *Avalambaka*, *Kledaka*, *Śleṣmaka*, *Bodhaka* and *Tarpaka*.[5] Each in its own receptacle, works in the

1. एतस्यैवानन्दस्यान्यानि भूतानि मात्रामुपजीवन्ति। *Brah. Up*. IV.3.32.
2. मया सो अन्नमत्ति यो विपश्यति, यः प्राणिति य ईं शृणोत्युक्तम्। *Devī Sūkta Rg. Veda* 10.125.1.4.
3. यत्प्राणेन न प्राणिति येन प्राणः प्रणीयते।
   तदेव ब्रह्म त्वं विद्धि नेदं यदिदमुपासते॥ *Kena Up*. I.9.
4. The humours in the body are Phlegm, Wind and Bile (कफ, वात, पित्त).
5. अवलम्बक इत्येकः क्लेदकः श्लेष्मकोऽपरः।
   बोधकस्तर्पकश्चेति श्लेष्मा पञ्चविधः स्मृतः॥ Quoted from *Amarakoṣa*.

body. But who holds and excites these to action? The power coming from the source i.e. *Parā Śakti*, by whose power the phlegmatic humours are brought into action in a body.

पञ्चपित्तवतीशक्तिः Pancapittavatīśaktih[1] 829

Who excited the five functions of bile.

As an essential ingredient of the body, bile is prepared from the liver. It is of five kinds.[2] The function of each is activated by the power coming from the source, the Primordial Energy (*Ādyāśakti*) also called *Māyā Śakti*. The Supreme Power alone maintains the bile and distributes it for its different functions in the body system.

पञ्चस्थानविबोधिनी Pancasthānavibodhinī[3] 830

Who gives existence to the five centres of action.

The five centres of action can be interpreted in different ways as under:

(i) The first five categories[4] falling in the field of knowledge are the five centres of divine play of *Parā Śiva* prompted by *Parā Śakti*. These are called the five glories of *Śiva*. These are Eternal Existence, All-pervasiveness, All-completeness, All-knowingness and all-powerfulness. These very glories correspondingly contract into limited power in *Jīva*, who has consciousness of time, space, desire, little knowledge and limited power only.[5]

(ii) *Parā Śakti* works through the five *yogic* centres.[6] When this Supreme Power awakes in *Kuṇḍalinī* it pulsates and

---

1. Alternate reading in MS-1, PE-5, 6, 8 is पंक्तिः in place of शक्तिः
2. (i) पाचक पित्त
   (ii) रञ्जक पित्त
   (iii) साधक पित्त
   (iv) आलोचक पित्त
   (v) आजक पित्त
3. Alternate reading in PE-4: पञ्चस्थानविभाविनी
4. *Śiva*, *Śakti*, *Sadāśiva*, *Íśvara*, *Śūdha Vidyā*.
5. cf. On the parallel development of *Śaiva* (*Trika*) and *Vedanta* in Kashmir by Jankinath Kaul Kamal in The Indologica Taurinensia, Torino Vol. XII (1984) pp. 371-72.
6. *Mulādhāra*, *Svādhiṣthāna*, *Manipura*, *Anāhata* and *Viśudha*.

pierces through the five centres to unite with the supreme in *sahasrāra*.

(iii) *Parā Śakti* nourishes the five *Koṣas*[1] (sheaths) which cover *Jivātmā*, and by unsheathing which *Jīva* unites with its primordial source.

Śakti is the origin and source of all.

उदक्या **Udakyā** 831

Who shows Her own image in all other women.

Literally *Udakyā* means a woman in her courses. This refers to all women of human kingdom. Sexual desire is indistinctively present in every human being. If the play of this desire is not properly regulated and redirected to useful channels it may make men unbridled and wayward. Thus, in the decline of a family, its time-honoured usages perish, with the perishing of sacred rites unpiety overtakes the entire family.'[2] Hence a restraint is necessary.

But for those who are brave in the spiritual field this vital energy is ordained to be redirected permanently for divine purpose. They observe perfect celibacy for they want to go to that Supreme.[3] Such people, while living in the world have to devise means through which they can safely go ahead in their spiritual quest. That means, looking upon all women in the world as equal to one's mother.

This can very well be illustrated by the vow of celibacy that *Kumāra* took by the gracious teaching of his mother *Pārvatī*: "To relieve *Devas* of the constant threat of *Asuras*, *Kumāra* was born. He became the commander-in-chief of the *Devas* and in a battle killed their most dreaded chief *Tārakāsura*. On this, his mother *Pārvati* was pleased and petted her son, with the result that his life became unbridled and wayward. His lust increased so much that he committed even rape on *Deva* women, who were ultimately forced to complain to *Pārvati*. She immediately called *Kumāra* and showed her own image in all other women. *Kumāra*

---

1. *Annamaya*, *Prānamaya*, *Manomaya*, *Vijñānamaya* and *Ānandamaya Koṣas*.

2. कुलक्षये प्रणश्यन्ति कुलधर्माः सनातनाः ।
धर्मे नष्टे कुलं कृत्स्नम् अधर्मोऽभिभवत्युत ॥ *Bhag. Gitā* I.40.

3. यदिच्छन्तो ब्रह्मचर्यं चरन्ति *ibid.* VIII.11.

became so much repentant on his past actions that he took the vow before *Pārvati* that in future he would look upon all women in the world as equal to his mother".[1]

It is the grace of the Divine Mother to show her image in all other women to an earnest *sādhaka* on the spiritual path.

Sri Ramakrishna was blessed with this vision by Mother *Kālī*.

वृषस्यन्ती **Vṛṣasyantī** 832

Who, in her, immanent aspect, longs to become manifest.

The supreme *Śakti* of *Para Śiva* is always eager to procreate the universe and it is she who sustains it and finally dissolves it again. She as Mother affords her children (the creation) chance to improve and progress in their journey towards the supreme oneness which is all joy, beyond pain and pleasure and ever blissful.

The lexical meaning of the word, *Vṛṣasyantī*, is a libidinous woman, a woman like *Shūrpanakhā* who approached *Rāma*[2] in *Pancavatī* shamelessly with a marriage proposal. But in this context it implies only the eagerness for universal manifestation. It must be noted that the supreme *Śakti* is transcendent as well as immanent. She is untainted yet She manifests. She is virgin yet She is Mother.[3] This appears contradictory but there is no distinction in the acts of the sovereign power. In her latter aspect she is eager to create, yet without any taint.

बहिः प्रस्रविणी त्र्यहम् **Bahihprasravinītryaham** 833

From whose breasts milk flows in three qualities.

Prakṛti is the condensation of the three basic qualities in their indistinct and uniform order. Like the juice of an egg of a peahen, in which all the future sprouting colours are indistinctively uniform, *Prakṛti* has in her womb all the variegated creation. At the beginning of each *Kalpa* She begins to grow in her distinguishing display resulting in the manifestation of this universe. This affords her devotees deliberative contemplation for realizing the universal oneness while living in the universe and possessing individual

---

1. *Brahmāṇda Purāna* Chap. 81.
2. *Raghuvaṁśa* XII.34.
3. 'अविनतकुचां विश्वजननीं'

Pancastavi V.25.

bodies. The Supreme Mother, though herself without binding qualities of *Sattva*, *Rajas* and *Tamas*, is yet manifest with these to elevate the *Jīvas* fallen in bondage. She is the fountain of bliss.

Corresponding to the three days of a woman being in menses, this name connotes that *Śakti* is full of emotion to create.

रजःशुक्रधराशक्तिः **Rajahśukradharāśaktih** **834**

Who is the power of holding male and female energies for growth.

In as much as the organs of body are meant for doing their acts they cannot be the source of life. 'Neither through the act of exhaling nor through that of inhaling does any being live. The existence is brought about by someone from whom the two get support'.[1] *Devi* herself proclaims in the *Vedas* : "I am of the nature of *Brahman*. From me emanate the nature and the soul of the universe (*Prakṛti*[2] and *Puruṣa*[3]), the being and the non being of this world."[4] She is the personified will of the supreme spirit in the creation.

जरायुः **Jarāyuh** **835**

Who is the power of being born from the womb.

Who propels internal growth like that of the seed of a tree.

It is the power of that true and supreme self that bears along all the changes in the transformation of this manifestation. That supreme *Śakti* carries all the sacrificial offerings to the respective gods,[5] and so maintains all kinds of growth in the universe. She propels internal growth like that of the seed of a tree.

गर्भधारिणी **Garbhadhārinī** **836**

Who is the power of activating the womb.

Creation in the world is of four kinds:

---

1. न प्राणेन नापानेन मर्त्यो जीवति कश्चन ।
   इतरेण तु जीवन्ति यस्मिन्नेतावुपाश्रितौ ।। *Katha Up.* II.ii.3.
2. Nature, (as distinguished from *Puruṣa*) the original source of the material world consisting of the three essential qualities viz. *Sattva*, *Rajas* and *Tamas*.
3. The Supreme Being (of the *Sānkhya* Philosophy).
4. अहं ब्रह्मस्वरूपिणी । मत्तः प्रकृति पुरुषात्मकं जगत् ।। *Devyātharva Śirṣa* 2.
5. 'वहति विधिहुतं या हविः'. *Kālidāsa* in *Ābhijnānaśākuntalam* 1.
   Also refer to *Devyātharva Śīrṣa* 7 and *Devī Śūkta* (*Ṛg. Veda* X.125. i) 7

Jarāyuja, born from the womb; *Andaja*, coming out from eggs; *Svedaja*, appearing from dirt and filth; and *Udbija*, growing from seeds.[1]

All the kinds of creation are borne by the propelling power of Divine Mother. She bears all kinds of creation and sustains these too. "She is the Supreme Power of self, She is the charm in the universe".[2]

त्रिकालज्ञा **Trikālajñā** 837

Who is the ruler of the three periods of time.

When Supreme *Śakti* comes into existence the infinitude of time appears divided into past, present and future. She is the knower of time. The goddess as *Kālī* is the power of time. Time is also all destroying for wiping out the world.[3] *Kālī* represents not only the destructive aspect of God's power but also what exists when time is transcendent. Again, She prods *Śiva* into the next cycle of creation. She pierces the three divisions of time. Herself She is beyond time.

The *Upaniṣads* also echo the same tune: "He is the ruler of the past and the future. He exists today and He will exist tomorrow".[4]

त्रिलिङ्गा **Trilingā** 838

Who pervades the three characteristics of the creation.

Pradāna or *Prakṛti* of Sāṅkhya Philosophy is the uniform combination of the three great qualities which in their shuffled form are the cause of manifestation. *Linga* is an unreal mark, a guise. The Supreme Mother assumes these means of proof simply to evidence the whole creation. The three qualities represent the three working principles of the universe, governed by the Supreme Power called *Māheśvarī*.

---

1. जरायुज, अण्डज, स्वेदज, उद्बिज।

   In *Chhāndogyopanisad* the organic world is divided into three kinds. *Svedaja* is included in *Jarayuja* and named *Jivaja* instead of *Jarāyuja*. cf. VI.3.3.3.
2. एषाऽऽत्मशक्तिः। एषा विश्वविमोहिनी। *Devyātharva Śīrṣa* 15.
3. 'कालोऽस्मि लोकक्षयकृत्प्रवृद्धो'। *Bhag. Gita*. XI.32.
4. ईशानो भूतभव्यस्य स एवाद्य स उ श्वः। II.1.13.

त्रिमूर्तिः **Trimūrtih** **839**

Śakti who manifests in the *Mahātrayī*.

The *Tantras* advocate the three great goddesses called the *Mahattrayī*. They are *Mahāsarasvati*, *Mahālakṣmi* and *Mahākālī* in order of evolution for *trimurtih* follows *sṛṣtikrama*, commencing with procreation. These are the three great powers of the sovereign deity *Māheśvari*. For easy grasp of the highest truth they have endowments of visible shapes and are represented by *Sarasvati*, *Lakṣmi* and *Pārvati* with their qualities *Sattva*, *Rajas* and *Tamas* respectively. They have the colours white, red and dark. The *Upaniṣad* says: "There is a single female (*Prakṛti*) of red, white and black colours, who is unoriginated and who produces numerous offsprings resembling herself".[1]

The three great deities[2] are described in three *caritas* or episodes of *Devi Māhātmyam*. *Māheśvari* is the untainted supreme wisdom,[3] yet governing through the three agencies.

त्रिपुरवासिनी **Tripuravāsinī**[4] **840**

Who resides in three abodes.

Tripurā Bhagavatī resides in the three planes of universal experience. These are *Bhuh*, the earth; *Bhuvah*, the sky or void and *Svah*, the heaven. At individual level these refer to *Jāgrat*, the waking state, *svapna*, the dream and *suṣupti*, the deep sleep. Supreme consciousness is the same and present in all the three states,[5] yet works in the three fields of experience (*Lokas*).

Again, apart from *Vaikhari*, the *Parā*, *paṣyanti* and *madhyamā* forms of *vak* (sound) are described as hidden in the three caverns of heart.[6] Therefore the goddess *Vaikhari* resides in these abodes.

According to *Kuṇḍalini Yoga*, the Supreme deity particularly resides at *Brahmā*, *Viṣnu* and *Rudra granthis* (knots) to cut the knots and lead the *sādhaka* to *sahasrāra cakra*.

---

1. अजामेकां लोहित शुक्लकृष्णां बह्वीः प्रजाः सृजमानां सरूपाः। *Śveta. Up.* IV.5.
2. cf. Lali. Sah. 628.
3. *Devi Māhātmyam* IV.11.
4. Alternate reading in MS-1, PE-5, 6, 8 is: पुरवासिनी
5. (i) मैव पुरत्रयं शरीरत्रयं व्याप्य बहिरन्तरवभासयन्ती॰ *Bahvarcpa. Up.*
   (ii) संविदेकरूपा न भिद्यते *Pancadasi* I.3, 4.
6. गुहा त्रीणि निहिता *Sar. Up.* 6.

The Divine Mother resides in everything in trichotomy. She resides in mind, intellect and consciousness; *Ida*, *Pingala* and *Suṣumṇā*, the three angles, three lines and three encircling diagrams of *Śri Cakra*; in the three divisions of *Śri Vidyā*, the Sun, the moon and the fire (*Pramātā*, *Prameya* and *Pramāna*) etc. etc.

अरागा **Arāgā** **841**

Who is without a dye.

Although Supreme Power pervades everything in the manifestation yet it has no attachment of any kind to the variegated colours of the manifestation. She holds Her colourless sovereignty.

शिवतत्त्वा **Śivatattvā** **842**

Who begins to become manifest at *Śiva Tattvā*.[1]

The Supreme *Śakti* conceives a desire to sprout forth into creation from the first category called *Śiva Tattva*. In the first five categories[1] She enjoys divine bliss with full awareness of supreme knowledge. This is her field of bliss.

कामतत्त्वानुरागिणी **Kāmatattvānurāginī** **843**

Who is impassioned with universal love.

The Divine Mother likes to remain in *Śakti Tattva*, or *Kāma Tattva*, also called *Kula*. This is her immanent aspect.

Also, who is approahced by those who have gone beyond desire. This may also connote that the deity fulfils all the desires of her devotees.

प्राची **Prācī** **844**

Who exists in the East.

Prācī is an epithet for *Indra*. He is the lord of the east because he killed *Vṛta*, a demon supposed to be a personification of darkness. His famous weapon is the thunderbolt. He is of golden colour and can assume any form at will. He is the presiding deity of hands. This power is bestowed upon him by *Mahāmāyā*, the supreme power of existence.

---

1. In transcendence there is no idea of duality.

अवाची **Avācī** **845**

Who reigns over the South, the field of death.

Yama, the lord of death is a *dikpāla*. His field is the southern quarter. According to *Uttara Rāmāyana* his city is called *Saṁyamini*, the subduer of passions. So the supreme power of the goddess reigns over the south in the form of *Yama*. Her grace subdues all passions, which mislead one towards duality.

प्रतीची (दिक्) **Pratīcī (dik)** **846**

Who pervades water in the West.

The Mother works through *Varuṇa*, who is bestowed with kingship of the waters. As such the western quarter is controlled by this deity. *Varuṇa* is the presiding deity of tongue. He is endowed with the power of waxing and waning with *Candra* (moon) to cause tidal waves in the oceans. That is the change for renewal. That power is the Mother.

उदीची (दिक्) **Udīcī (dik)** **847**

Who rules the North for bestowing prosperity.

Kubera is given the lordship of oceans, rivers and streams for maintaining the treasures. By adoring the Divine Mother *Pārvati*, *Kubera* became the Lord of treasures and regent of the North. He became friend[1] of *Rudra* and chose *Kailāśa* as his abode. The Mother works Her grace through *Kubera*, the protector of the North.

विदिग्दिशा **Vidigdiśā** **848**

Who is the intermediate point of the compass.

The central pivot between every two opposite quarters is the power that controls all the quarters. This central force also is the goddess herself as it is She who gives movement to all the quarters.

अहंकृतिः **Ahankṛtih** **849**

Who is the ego in *Jivas*.

The I-consciousness possessed by every living creature makes it stick to body and love of its environment. It is the little "I" which

---

1. यदुपासनया भिक्षुसखोऽपि स धनाधिपः *Devināma*. XIV.17.

creates false pride in a thing which is but a means and not the end. It is the supreme consciousness that has by coming into contact with ignorance, condensed into little fragments. That is to be realized with the grace of the Divine universal Mother.

It is ignorance born I-ness, a proof of nothing but our own existence.

अहंकारा **Ahaṅkārā** **850**

Who is the supreme I-consciousness.

The I-consciousness that aspires to its height and wants to merge in the supreme source of purity and beatitude is the power of the Divine Mother that is termed *Pūrnāhantā*, the transcendent I-consciousness wherein the Mother and the Lord, *Pārvati* and *Śiva, Lakṣmi* and *Viṣnu* are one supreme bliss. That is termed monistic nonduality in *Sankara Vedānta,* Kashmir *Śaiva* and *Sākta* doctrines.

It is knowledge born I-ness that aspires to its perfection.

बलिमाया **Balimāyā**[1] **851**

Who played magic on *Bali*.

Bali, an emperor of the *Asuras*, was the son of *Virocana* and the grandson of *Prahlāda*. He was also called *Mahābali* and was the commander of *Asura* forces. To defeat their irresistible might against the *Devas*, *Viṣnu* incarnated in *Vāmana*. Playing a trick he sent *Bali* to nether lands (*Pātāla loka*). *Vāmana* was a magic force of *Mahālakṣmi*, to subdue vice.[2]

बलिप्रिया **Balipriyā** **852**

Who graced *Bali* for his undisturbed devotion.

(Bestower of grace upon *Bali*).

Bali was a generous King. Even though he was induced by deceit in many ways to climb down from his ideal of truth and generosity by the Lord as *Vāmana*, the *Asura* (*Bali*) remained unmoved in the resolution to stick to truth. He had realized that wealth and prosperity stupify the mind of man and make him forget the super-

---

1. Alternate reading in MS-1, PE-4, 8: बालमाया
2. *Bhāgavata* VII.20, 21.

imposed truth that he is ever in the jaws of death".[1] The Mother had graced *Bali*.

Balipriyā also connotes that the Divine Mother loves the spirit of sacrifice. One who surrenders to her, is blessed indeed.

स्रुक् **Sruk** 853

Who is the ladle with one shallow bowl.

Sruk is a small ladle required in a sacrificial oblation. Substances to be poured into the fire are placed in it. Fire, substances and ladle are the three important things required in a *homa*. In a spiritual *homa* these are respectively the symbols of (i) the Supreme Reality, *Para Śakti* or *Bhairava*; (ii) the body constituted of the five elements, the senses, the objects of the senses and the mind; (iii) the ladle, the means of making the offerings. It is *Cetana*, awareness that functions as the ladle. This *Cetana* is *Parā Śakti*, without whose grace the real *homa* cannot be complete.[2]

स्रुवा **Sruvā** 854

Who is the ladle with a collateral shallow bowl.

Two ladles *Sruk* and *Sruvā* are used in a *homa*. The first, with one bowl for pouring *ghee* into the fire, (described in name 853 above) stands for the intuitive consciousness[3] i.e. for absorption into or realization of self. This is called *Āroha Krama*, absorption of objective to subjective consciousness.

The other ladle with two bowls stands for establishment of that awareness or intuitive consciousness. Then it is purely subjective consciousness which is above the subjective-objective world. This is the process of rising while descending, i.e. descending from subjective to objective consciousness with full awareness of the self.

---

1. *Bhāgavata* VIII.22. Also cf. Lali. Sah. 677.
2. cf. महाशून्यालये वह्नौ भूताक्षविषयादिकम् ।
   हूयते मनसा सार्धं स होमश्चेतनास्रुचा ॥
   (Alternate reading of the last quarter of the second line is: स होम स्रुक् च चेतना)
   Vijnāna Bhairava 149.
3. cf. चितिः स्रुक् चित्तमाज्यम् *Śruti*.

This requires enormous courage,[1] and is represented in the *Sruva* of two bowls. *Parā Samvit* is in full bloom now, in *Āroha* as well as *avaroha Krama*. That is the perfection in realization. It is complete surrender of subjectivity and objectivity to the Supreme. Complete surrender to *Brahman* is termed *Sruk*.[2]

सामिधेनी Sāmidhenī[3] 855

Who is the prayer recited while the sacrificial fire is being kindled.

It used to be a matter of course for the *Ṛsis* of yore to kindle the sacrificial fire with *Vedic Mantras*. They fed it with fuel called *Samidhā*. It was for this purpose that a preceptor of learning and practice was approached by disciples with loads of faggots in their hands to gain knowledge of Self'.[4] *Samidhā* is therefore symbolic of gaining knowledge of Self.

सश्रद्धा Saśraddhā[5] 856

Who is the faithfulness in action.

Karma (action) is of three kinds: (i) *Nitya Karma*, regular action; (ii) *Naimittika Karma*, occasional action; and (iii) *Kāmya Karma*, action with desire.

Those who know the essence of the *Vedas* worship Divine Mother by following their respective actions with faith, that makes them stick to their chosen faiths.[6] This faithfulness in them is the Goddess whose grace is ever and for everyone in constant flow. Bhagavan said, "Whatever form any devotee with faith wishes to worship, I make that faith of his steady."[7]

---

1. महासाहसवृत्या स्वरूपलाभः
   See commentary on *Vātulanātha Sutra* by the author in 'Awakening of Supreme Consciousness.' (1974).
2. 'ब्रह्मार्पणम्' *Bhag. Gita* IV.24.
3. Alternate reading: सामधेनी (*Sāmadheni*) which is not correct, the root of the word being समित्
4. तद्विज्ञानार्थं स गुरुमेवाभिगच्छेत् समित्पाणिः श्रोत्रियं ब्रह्मनिष्ठम्। *Mund. Up.* I.ii-12.
5. Alternate reading: सुश्रद्धा
6. यो यत् श्रद्धा स एव सः *Śruti*
7. यो यो यां यां तनुं भक्तः श्रद्धयार्चितुमिच्छति।
   तस्य तस्याचलां श्रद्धां तामेव विदधाम्यहम्॥ *Bhag. Gitā* VII.21.

श्राद्धदेवता **Śrādhadevatā** **857**

Who presides over funeral rites.

Absorption of the creation is as necessary as creation itself. The deity presiding over this universal act of absorption of the world is the source of satisfaction to the manes, hereafter.

माता **Mātā** **858**

The Mother.

Parā Samvit is called the Mother as the whole universe is created by Her.[1] Whomever She is kind she removes the fear of ignorance that causes transmigration of soul. The mother with form is full of compassion and sympathy and is easily approachable.[2]

मातामही **Mātāmahī** **859**

Who is the maternal grandmother.

In Her formlessness the Mother is only beingness. She is the mother of the mother. She is beyond time and beyond space. She is great, she is infinity wherein neither the sun nor the moon is visible; and not even the stars.[3] She is called the grandmother. She is beyond all dumb appearances of objectivity.

तृप्तिः **Triptih** **860**

The eternal satisfaction.

The highest perfection is the attainment of *Vijñāna*, the supreme spiritual consciousness. In the yogic tradition this is called *Bhairava* or *Parā Samvit*. The fullness of spiritual consciousness that goes on developing day after day until it reaches its highest perfection is known as 'satisfaction'.[4]

---

1. अशेषविश्वनिर्माणकारिणी
   Harabhatta Com. in *Pancastavi* Vol. III p.89.
2. यद्वाविकासमुपयासि यदा तदानीं
   त्वन्नामरूपमहिमा सुकरी भवन्ति। *Pancastavi* IV.22.
   Also cf. Lali Sah. 457.
3. न तत्र सूर्यो भाति न चन्द्रतारकम् *Kath. Up.* II.2.15.
4. भरिताकारता सात्र तृप्तिरत्यन्तपूर्णता *Vijnāna Bhairava* 148.

पितृमाता **Pitrimātā** **861**

Who is mother of the forefathers.

The forefathers stand for bodies of the manes and the impression of their actions, which are all absorbed in the divine power of eternity. As such She grants purification of mind for a healthy comprehension of Truth.

पितामही **Pitāmahi** **862**

Who is the paternal grandmother.

The goddess as the mother's mother-in-law is the spirit of proper discipline. With her grace alone the devotees acquire the plenitude of spiritual consciousness.

स्नुषा **Snuṣā** **863**

Who is the daughter-in-law.

When a daughter-in-law comes to her new home she comes with hopes to receive a hearty welcome and with aspirations to make it ideal. She carries a spirit of high character with her which she is eager to display in building up a happy home and make the family splendid with beauty and bounty. This she does with the grace of *Parā Samvit Devī* who has, verily, assumed her form.

दौहित्रिणी **Dauhitrinī** **864**

Who is daughter of the daughter's daughter.

The goddess in the form of *Dauhitrinī* connotes that she is the cause of continued progeny, the perpetuator of a family. She is a means of recovering property. As such the *Devī* leads the continuing creation to final beatitude. This is the opinion of the wise.

पुत्री **Putrī** **865**

The daughter, manifestation of the Truth.

King Himālaya, the invincible, gave birth to daughter *Pārvati* who expressed herself in the manifestation of the universe. A true daughter, indeed, who bloomed forth with splendour to afford chances of realizing the Truth of eternal happiness to creatures, without the least consideration of caste, creed or colour.

पौत्री Pautrī 866

Who is in the form of the daughter of a son.

Śruti says that 'the very self of a person is born as the son'.[1] The wise say that it is the daughter of that son who keeps the established laws or customs of a family going in their proper way. It is the *Parā Śakti Devī* who does not allow deviations in the established laws. She maintains the progressive path towards emancipation for it is not in one birth alone that perfection can be attained.

Those who are not capable of grasping the truth about *Ātman*, have to continue to stick to ritualistic laws for more *Janmas* (births) in a proper lineage. That is the grace of *Pautrī*.

नप्त्री Naptrī 867

Who takes the form of the daughter of a daughter.

The means of healthy manifestation is grace of the power of progeny. That strengthens the idea of eternity in a person who has otherwise got attached to the decaying flesh of the body. It is, therefore, said that 'he who acts, abandoning attachment, dedicating his deeds to *Brahman*, is untainted by sin as a lotus leaf by water'.

Goddess *Naptrī* is this power of abandoning attachment.

शिशुप्रिया Śiśupriyā 868

Who is beloved of (infants) children.

The Mother is the patent energy, fresh and strong in children to ward off troubles which disturb their innocence. She is also called *Bālagrahavināśinī*.[2] She removes all planetary and other troubles of innocent children unasked. Even *Yogis* covet this favour of the Divine Mother.

स्तनदा Stanadā 869

Who nourishes with her breasts.

Just as a mother is always ready to nourish her child with the fresh milk oozing from her breasts so does the Divine Mother of the universe grace her creation with the milk of knowledge and action,

---

1. आत्मा वै पुत्रनामासि — *Kauśitaki Up.* 11.
2. See name 294 in the book.

which constitute Her universal breasts. Thus, the Divine Mother is sustainer of all[1] kinds of life in the manifestation.

स्तनधारा **Standhārā** **870**

From whose breast flows a continued stream of milk.

From *Cit Śakti* flows the grace of perpetual life force in all beings. The life power like a stream continues in the world, and passes on ever to be new. *Parā Śakti* pervades all animate and inanimate beings in their own capacities and yet is ever pure and ever new.

विश्वयोनिः **Viśvayonih** **871**

Who is the source of the universe.

It is the great sacrifice of the Primordial Mother that has resulted in creation. The goddess declares, "I give birth to the Sun, who is shining high above as the father (*Hiranyagarbha*) of the whole creation".[2] "From me is born this world of *Prakriti* and *Puruṣa*".[3] This conveys that "in the beginning of creation existed *Devi* alone, She created the mundane egg".[4] She is therefore known as the source of the universe.

स्तनन्धयी **Stanandayī** **872**

Who is the child nursed at her own beingness.

The Divine Mother, the Supreme Power, manifests and assumes different forms which go on growing and decaying in their subject-object relations. She feeds like a mother and she is fed like a child, since the *Ātman* is one, which only appears as many.[5]

शिशूत्सङ्गधरा **Śiśūtsangadharā** **873**

Who bears an infant in her lap.

Here the subject-object relation is quite apparent. The mother embıacing child in her lap is a picture of the feeder and the fed

---

1. cf. येन विश्वा पुष्यसि० *Brahd. Up.* V.I.iv-27.
2. अहं सुवे पितरमस्य मूर्धन् *Ṛg. Veda* X.125.1.
3. मत्तः प्रकृतिपुरुषात्मकं जगत् *Devyātharva Śirṣa* 2.
4. देवी ह्येवाग्र आसीत्। सैव जगदण्डमसृजत्। *Bahvarica Up.*
5. एकं सत् विप्राः बहुधा वदन्ति। *Veda.*

together. This is unity in duality. This universe is the child in the lap of the Divine Mother and so appears healthy and happy.

दोला **Dolā** **874**

Who ceaselessly expresses herself in the movement of a swing.

The universe, with all its varieties and variations, moves on. This movement is twofold viz. Positive-negative; ingress-egress; day-night; life–death; action–inaction; attraction–repulsion and so on. This movement corresponds to that of a swing. That ceaseless movement is the power of the *Parā Devī* who is of the nature of *visarga* of the alphabet. This *Tantric* secret was revealed by *Bhairava* to his beloved consort saying[1]: "*Parā Devī*, who is of the nature of *visarga*[2], goes on expressing herself upward[3] in the form of exhalation[4] and downward[5] in the form of inhalation.[6] By steady fixation of the mind at the two places of their origin, there is the situation of plenitude, the state of *Parā Śakti*".

Śakti is the swing and *Śiva* its origin.

The swinging movement (*Dolālila*) of *Cit Śakti* caused by spontaneous will (jolting) of *Śiva*, is superbly described by *Kṣemarāja*: "I bow to that supreme *Cit*, who feeds the *devas* with showers of nectar and fills the moon with its ambrosian rays; who, after *Amrita* is exhausted, fills them again in the same way and thus with this swinging movement whose heart remains ever in blossom".[7]

---

1. ऊर्ध्वप्राणो ह्यधो जीवो विसर्गात्मा परोच्यते ।
   उत्पत्तिद्वितयस्थाने, भरणाद्भरिता स्थितिः ॥ *Vijnāna Bhairava* 24.
2. *Visarga* constitutes two dots placed one over the other. This is suffixed to a letter to give the sound *ha*. It represents *Śakti*, *Śiva's* power of projection of the universe.
3. *Ūrdva* or *dvādaśānta*, movement of *Prāna* from *hṛdaya* (centre) to the distance of twelve fingers.
4. *Prāna* called *Śiva*.
5. *Adah* or *hṛdaya*, movement of *Apāna* from *dvādaśānta* to *hṛdaya*.
6. *Apāna* called *Jiva*.
7. पुष्णन्देवानमृतविसरैरिन्दुमाम्राव्य सम्य-
   ग्भाभिः स्वाभिः रसयति रसं यः परं नित्यमेव ।
   क्षीणं क्षीणं पुनरपि च तं पूरयत्येवमीदृक्
   दोलालीलोल्लसितहृदयं नौमि चिद्भानुमेकम् ॥

   Benedictory verse (*Mangala Śloka*) of the Tika to *Sāmbapancāśikā*.

Śakti thus expresses herself in this ceaseless swinging movement, her own splendid manifestation.

दोलाक्रीडाभिनन्दिनी Dolakrīdābhinandinī 875

Who delights in her amorous sport of the swing.

Prakṛti, animated by *Puruṣa*, comes from the unmanifest to the manifest state at the beginning of a *kalpa*. Spirit is infused into matter and beings spontaneously come into existence even as we wake up from sleep. There is again *pralaya* or merging of all the existence. This is the ceaseless throb (*spandana*) of *Parā Śakti*. This throb swings in varieties of movements with corresponding variations which form the amorous sport of the *Devī*. This play or *Līlā* is spontaneous, without any motive. The Goddess is designated as *visargātmā* because she carries on the play of life in the rythm of centrifugal and centripetal movement, apparent in macrocosm as well as in microcosm. *Parā Devī* is delighted to have this sport of the swing. In an individual She swings between *dvādaśānta* in the outer space where exhalation ends and *Hṛdaya*, the centre inside the body where inhalation ends. In philosophic term this is called polarisation of consciousness.

उर्वशी Urvaśī 876

That which pervades.

Urvaśī, in the Vedic language, is the name of the dawn,[1] because it extends widely. It is beautiful and of pervading nature. This connotes that the Supreme Mother as the power of volition pervades every sentient being. She is the will to continue.

Urvaśī, according to *Purāṇas*, connotes the power of hindrance in the path of spirituality. If goddess *Urvaśī* is propitiated, all hindrances in spiritual path get removed.

---

1. (i) *Ṛg. Veda* XVIII.3.23.
   Urvaśi was a famous damsel, frequently mentioned in the *Ṛgveda*.
   (ii) *Urvaśi* was the most expert actress in heaven. She excelled in beauty and love. Under a curse she came down to the world of mortals, and became the wife of king *Pururavas*.
   Vikramorvaśīyam of *Kālidāsa*.

कदली **Kadalī** **877**

(i) Who is tender like a plantain.

(ii) Who destroys sin.

(i) A ripe plantain fruit is tasteful and when taken unripe it has no taste and also harms him who eats it. Similarly, Divine Mother approached with ripe devotion, showers bliss. Unless the devotion is ripe, it is of no use like the unripe plantain. The goddess is therefore to be approached with care and caution so that all limitation of consciousness is merged.

(ii) Analytically *Kadalī*[1] means the power that destroys sin. *Kaliyuga* is the age of war and sin. *Durgā* is the protector as she dissolves war and destroys sin.

केका **Kekā** **878**

Who is a peacock's cry.

The peacock fixes its attention upon the rain cloud hoping for the delight that nothing else can give. With this hope the peacock jubilates. Its cry resembles the *Ṣadja*[2] note, the fourth of the seven primary notes of the Indian gamut. Rising from six organs[3] this sound is alluring and effective.

A devotee who gazes upon the Divine Mother expectantly like the peacock, experiences this blissful note. This is the state where *Mantra* (formula) and object become one and the Divine voice only prevails. The goddess fills the devotee's mind with bliss.

विशिखा **Viśikhā** **879**

Who is like a minute arrow.

The Mother's work is quick and sharp like the minute arrow. Showering bliss on Her devotee She reveals herself[4] completely to him in a moment of grace. To those who are averse to the truth, She completely hides Herself. By a mere glance she mysteriously confers grace upon her devotees and thus reveals the secret of supreme joy in her wonderfully subtle way.

---

1. कदनं लयति हरतीति। *Nirukta*
2. षड्जसंवादिनी केका *Raghuvaṅśa* I.39.
3. See note 2 of name 478.
4. सकृद्विभातोऽयमात्मा *Śruti*

शिखिनर्तिनी Śikhinartinī[1] 880

Who undertakes to hold a peacock dance.

Cit Śakti, the supreme power of Lord *Śiva*, manifests as the universe appearing in its various qualities, multifarious activities and perpetuating sounds. Just as a peacock displays its colourful performance in a dance, so does *cit śakti* manifest in the universal play of joy. She is free in Her play. In other words it is the divine consciousness absolute and self willed, that flashes forth in the form of numerous worlds.[2]

खट्वाङ्गधारिणी Khatvāṇgadhāriṇī 881

Holder of Siva's (weapon) *khatvāṇga*.

Khatvāṇga is a club or staff with a skull at the top, considered to be the weapon of *Śiva*. It is also carried by ascetics and *yogis*.

The Goddess being of same piety, also carries *Khatvāṇga* for the delight of Her Lord. Hence the name.

The weapon symbolises the power of protection and grace.

खट्वा Khaṭvā 882

Goddess as the hammock of Lord *Śiva*.

When Lord *Śiva* feels tired He sleeps on the hanging bed formed out of His own *Śakti*, the goddess *Khatvā* in the cemetery. That gives Him the names *Śmśānavāśin* (the dweller of cemetery) and *Śmśānaveśman* (whose abode is cemetery). *Śiva* is in repose with his *Śakti* in the cemetery and is benefactor of auspiciousness.[3]

Śmśāna means a burial or burning ground for the dead. In spiritual world the word connotes 'the absence of imagination'. It is the supreme state of consciousness where the impressions unconsciously left in the mind by past good or bad actions (which therefore produces pleasure or pain) are totally eradicated. That is the pure and transcendent state of *Śivahood*, in which *Śakti* is inseparable.

This is the most auspicious act of the goddess *Khatvā*.

---

1. Alternate reading in MS-2, PE-4, 14:
2. चिति: स्वतन्त्रा विश्वसिद्धिहेतु: *Pratyabhijnāhṛdayam, Sutra* 1.
3. cf. श्मशानेष्वाक्रीडा ... ... परमं मङ्गलमसि।
Śivamahimnāstotra of *Puṣpadanta* 24.

बाणपुङ्खानुवर्तिनी **Bānapuṇkhānuvartini** **883**

Who follows the feathered point arrow of *Śiva*.

The Goddess is the power of the arrow of Lord *Śiva,* who singly burnt the *Tripuram*[1] of the demon *Tārakāsura*. *Pārvati* also is called *Tripurā*, because she is the power in the arrows of *Śiva* to destroy the demon of the three cities in no time.

In yogic parlance this connotes that *cit śakti* is the sovereign power pervading the three states of macrocosm as well as microcosm. She is the time that measures all events appearing in the past, present and future. She is *Turya,* the all pervading awareness of self, the fourth. She is *Tripurā*, the controller of the trichotomic nature of the universe.

लक्ष्यप्राप्तिः **Lakṣyaprāpti** **884**

Who is the attainment of the clear perceptibility of Truth.

Since Truth is one, without a second and without name and form, it is indicated in the *Upaniṣads* by the word 'That' (*Tat*)[2]. The Truth existed before creation and exists evermore. Since the goddess is spoken of as the creator of the world, She is the direct sense of 'That'. By the implied sense of the word '*Tat*' in the major text '*Tat Tvam Asi*', means Divine Power called *Parā Śakti,* by whose grace alone the attainment of clear perceptibility of Truth is possible.

कला **Kalā**[3] **885**

Who is the embodiment of all arts.

Kalā means any practical art. There are sixty four arts as music, dancing etc. *Parā Śakti* alone works through all these assuming, of course, the particular way of each. She is the supreme power which is known by the Divine 'I' or *Purnāhantā*. *Kalā* is the deity of supreme

---

1. A triple fortification built of gold, silver and iron in the sky, air and on earth respectively by *Māyā* for the three sons of *Tārakāsura*. The cities were burnt down, along with the demons inhabiting them, by *Śiva* at the request of the gods who were constantly teased by the *Asuras*. Ref. *Bhāgavata* VII.31-34; *Padma Purāna* Chap. 14, Ku.S.7-48.

2. स आत्मा तत्त्वमसि श्वेतकेतो

   thus said *Uddālaka* to his son *Śvetaketu* while explaining that *Ātman*, the true self. *Chhānd. Up*. VI.8.7.

3. Repeated. See name 220.

will. In Her perfect freedom (*svātantrya*) She displays all Her *Kalās* in different phases, without any desire whatsoever. This play of *Kalās* is Her spontaneous and natural activity, not prompted by desire as is endorsed by *Gauḍapāda.*[1]

Cit Śakti is also named *Nirvānakalā* in *śāstras*. She is the Supreme Being or witness of the yogis. This also speaks of the perfect isolation of *Sānkhya*. The *Prakṛti* of *Sānkhya* is fifteen-fold. The sixteenth is the *Puruṣa*, or the *Nirvānakalā*, *Ṣodaśi* or *Amritakalā.*[2]

अलक्ष्या — Alakṣyā — 886

Who is invisible and has no particular mark.

The *Parā* is the state of self consciousness (aham or I am). There is no particular mark as it is without the consciousness of the object. It is the state which is neither visible nor invisible.[3] The question of the consciousness of the world does not arise as the world has not arisen with any motive at the base. The goddess at the stage of *Parā* is mysteriously monistic.[4]

लक्ष्या (च) — Lakṣyā (ca) — 887

Who is perceptible.

Being possessed of auspicious marks the goddess is perceptible. Here we have to take the secondary meaning of the word *jahala-jahal-lakṣanā,*[5] in which *Lakṣyā* partly loses and partly retains its primary meaning. In perceiving the goddess we have to attend to auspicious marks (explained in the *śāstras*) and lose sight of the otherwise imaginable details. Thus becomes the goddess perceptible. The *Upaniṣad* says "The Lord, on account of *Māyā* is perceived as manifold and worshipped".[6]

---

1. cf. देवस्य स्वभावोऽयं आप्तकामस्य का स्पृहा। *Māndukya Kārika* I.9.
2. पुरुषे षोडशकले तामाहुरमृता कलाम् ॥
3. न लक्ष्यं नालक्ष्यम् *Paramahamsopanisad* 3.
4. यस्या लक्ष्यं नोपलक्ष्यते तस्मादुच्यते अलक्ष्या। *Devyātharva Śirṣa* 23.
5. An example: We say about a person whom we saw before also that 'It is he'. Between the present 'It' and the past 'he' we have only to retain the factors of recognition and lose the details of time, place and dress used by the person.
6. इन्द्रो मायाभिः पुररूप ईयते। *Brahad. Up.* II.iv.19.

शुभलक्षणा **Śubhalakṣanā** **888**

Who is of characteristic beauty.

By remembering the characteristic beauty, magnificence and all powerful nature of the goddess the *sādhaka* establishes one pointedness of aim in himself and progresses on the path of spirituality to realize the sublime Truth. The goddess is the token of beauty that blesses one with eternal beatitude.

वर्तिनी **Vartinī** **889**

The beingness of everything in the universe.

Samvit Śakti is the beingness of all existent and non-existent things in the universe. Without Her free will not a leaf can move.

सुपथाचारा **Supathācārā** **890**

Moving on the right path.

Taking to the right path, led by the Supreme Deity, one is bound to reach the point of liberation where this mundane world turns out to be a glory. The Mother lives in every heart. She is the splendour of the universe.

In *Yoga*, *Kundalini Śakti* awakened and directed through *suṣumnā* or *Madhya Mārga* is called *supathācārā*.

परिखा **Parikhā** **891**

Who surrounds the universe like a moat.

Parā Śamvit manifests by Her sweet will through the categories known as *Tattvas* to the extent of the five elements which quintuplicate[1] to form the universe. So the Mother in the form of the quintuplicated five elements surrounds the universe just as the sea surrounds the earth. This surrounding power in the Mother is always available for protection from the postulating agencies of duality. Mother protects like a moat round a fort.

खनिः **Khanih** **892**

The mine (of jewels).

Samvit śakti is like the mine of jewels, getting at which one

---

1. Ref. *Tattvabodha* of *Sankarācārya*. OR
   Vedanta in Daily Life by *Swami Śivananda* pp.209-16.

needs nothing more. There is no gain greater than the loving grace of Mother.[1] She is the mine of bliss.

वृत्तिः **Vṛttih** **893**

Who is Beingness in a particular state of mind.

Cit Śakti is the beingness in every state of mind at every time. Time is true in macrososm as well as in microcosm. It protects the life process from stopping, and the main force lies between the two thoughts or two actions. *Vṛtti* is, therefore, the propelling power that is called *Citi śakti*.

Vṛtti, according to *Advaita Vedānta*, is the modification of the internal organ (*antahkarana*).[2] The state of mind that reveals objects is called *Vṛtti*. It is the power of spiritual investigation for realization of the Supreme Self. That is called *Yoga* according to *Patanjali*.[3] When Brahman (*Śiva*), the ultimate truth is realized the *Vṛtti*, *Aham Brahmāsmi*, stands no more. This state of absolute oneness is graced by *Parā Samvit*, known as *Mahāsāhasa Vṛtti*, the most courageous state of self-realization,[4] in the *Tantras*.

प्राकारवलया **Prākāravalayā** **894**

Fence of the zone of a married woman.

A married woman, during the course of her life, has to observe certain norms which go a long way in keeping her peaceful and progressive. That is the magnanimity of womanhood. That power of observances is inherent in every woman, of whichever position and stature she may be. There is a natural tendency, therefore, in her to keep herself safe from deterioration or degeneration.[5] That is the fence. Spontaneous compassion of the goddess equips one to

---

1. cf. यं लब्ध्वा चापरं लाभं मन्यते नाधिकं ततः। *Bhag. Gitā* VI.22.
2. अन्तःकरणस्य परिणामविशेषो वृत्तिः। *Vedānta Paribhāṣā* 1.1.
3. योगश्चित्तवृत्तिनिरोधः। *Yoga Sutra* I.2.
4. महासाहसवृत्या स्वरूपलाभः। *Vātulanātha Sutra* 1.
5. Woman is the chief cause of progress of society and also the means of degeneration. In the latter caśe we quote *Arjuna*, the great warrior speaking to Lord *Krishna*:

   स्त्रीषु दुष्टासु वार्ष्णेय जायते वर्णसङ्करः।

   'Woman getting corrupted, O *Vārṣneya*! caste-admixture ensues.'

ward off the painful troubles of life. She grants the power of endurance in the observances of the right norms of life.

वेला **Velā** **895**

The power of time.

It is as an interval of repose that the opportunity of realization comes to every creature. But it comes only to the person who rises to the occasion, can catch it and know the infinite power of time. That time is called *Viṣuvat*[1] *Velā*. It is the equinoctial time when *Kuṇḍalini* enters *Suṣumṇa Dhāma* to unite with her Lord in the *Sahasrāra*. It is that sacred point of time when Goddess *Velā* out of her free will graces an aspirant yogi and he enters the royal path leading to the abode of Lord *Śiva*.

मर्यादा च महोदधौ **Maryādā ca Mahodadhau** **896**

Who is the power of keeping within bounds like the sea.

There are fixed usages or established rules for keeping within bounds of morality. Chaotic condition prevails in case the limit is crossed. Just as the sea keeps its bounds even though all the streams and rivers continuously fall into it, so does the power of Mother's grace keep within bounds all the affairs of the universe. That keeps the universe going.

Whenever there is any apprehension of the balance getting lost, God incarnates Himself in the form of *Durgā, Lakṣmi, Kāli* or in any other form needed for the occasion, and according to the circumstance. Lord Rama is called *Maryādāpuruṣottama*, the greatest incarnation of *Puruṣa* for keeping the universal processes within bounds.[2] *Durgā* protected the *Devas* from the atrocious acts of the *Asuras* from time to time.[3]

उत्सन्नकुलधर्माणां मनुष्याणां जनार्दन ।
नरकेऽनियतं वासो भवतीत्यनुशुश्रुम ।।

'We have heard, O *Janārdhana* ! that hell is verily the long lasting abode of the man whose family religious practices have been broken'.

Bhag. Gitā I.41 (1/2), 44.

1. See comm. and note 2 of name 348.
2. Ref. *Rāmāyana* of *Vālmiki*.
3. Ref. *Durgā Saptaśati* and *Devi Bhāgavat*.

पोषणी (शक्तिः) **Poṣanī (Śaktiḥ)** **897**

Who is the nourishing power.

Cit Śakti is the power of prosperity and abundance. She is full of nourishing power to enrich the thirty-six modifications of *Śiva-Śakti*[1] order. She nourishes the mental and physical universe with her innumerable qualities, through Her predominant three powers of volition, cognition and action,[2] which pervade every atom in the manifestation.

Kuṇḍalinī, also called *Bhuvaneśvarī*, is *cit śakti*, the primal power of nourishment to the universe. It is not fully asleep as is generally thought. We live, work or think because of its partially being awake. The fineness of our working etc. is proportionate to the amount of the awakening of *Kuṇḍalinī*, the basic nourishing power, which works at all levels, physical, mental and spiritual.

शोषणी शक्तिः **Śoṣanī Śaktiḥ** **898**

The power of suction.

Growth has decay, involution follows evolution and creation is beset with absorption. *Cit śakti* is also the power of merging all the manifestation into Herself. Then it is named *Prakṛti*. She is the power of universal destruction also. She is the power of suction of the created universe.

It was by worshipping the Divine Mother that *Agastya* brought the great surging ocean into his palm and drank it up very easily. Subsequently *Kalakeyas*, the followers of *Vṛtrāsura*, who had been harassing the gods, were brought out of their hideout and killed.[3]

---

1. The thirty six principles are:
   1. *Śiva* 2. *Śakti* 3. *Sadāśiva* 4. *Īśvara* 5. *Śuddha Vidyā* These constitute the creative ideation of *Śiva* at cosmic level. 6. *Māyā* (*Māyā* and *Mahāmāyā*) 7. *Kalā* 8. *Vidyā* 9. *Rāga* 10. *Kāla* and 11. *Niyati*. These are called *Ṣat kañcukas*. 12. *Puruṣa*—Individual subject. 13. *Prakṛti*—Objective manifestation. 14. *Buddhi*. 15. *Ahankāra*. 16. *Manas*—the modifications of mental operation. 17–21. *Jnānendriyas* (five senses of experience) 22–26. *Karmendriyas* (five powers of action) 27–31. *Tanmātras* (five elements of sense perception) 32–36. *Pañca Mahābhutas* (five gross elements).
2. इच्छाज्ञानक्रियाशक्तय इति ।
3. *Mahābhārata*, *Vana Parva* Chap. 101-105.

दीर्घकेशी **Dīrgakeśī** **899**

With long and far-reaching hair.

Long hair of a woman can be witnessed when they are spread in a dishevelled manner. The dishevelled hair of *Bhagavati Kāli* bespeak of her untrammelled freedom. She works fear and panic in the heart of the timid and unwary as is evidenced in Nature. But to the knowing and tenacious she serves as the foster mother. This is called *Svātantrya* (freedom) of mother nature as advocated by Kashmir *Śaivism* (*Trika* system).

सुलोमशा **Sulomaśā** **900**

One with abundant hair.

The abundant hair of the Mother suggest her relentless activities. The idea conveyed by this is that no phenomenal activity is beyond her pale. Mother *Kāli* is both malignant and beningnant. She is the supreme energy responsible for the dissolution of the created universe. She is the creatrix (the Mother) also. She also reassures her fearstricken children through her *abhaya mudrā*[1], and exhibits her desire to grant boons through the *varada mudrā*.[2] This multifarious activity of the Mother is represented by her abundant hair. "From *Sadāśiva* down to the earth, the absolute *citi* (universal consciousness) of its own free will is the cause of bringing about manifestation".[3]

ललिता **Lalitā**[4] **901**

Who is the supreme perfection of love.

The bliss that pervades all the three states of life is called *Lalitā*.[5] It is the extraordinary beauty of Divine Mother's manifestation and

---

1. A mark assuring freedom from fear.
2. A mark of conferring a boon.
3. चितिः स्वतन्त्रा विश्वसिद्धिहेतुः

   Pratyabhijnahṛdaya 1.

   Also see *Nṛsinhuttaṛ Up.*: एवमेषा माया—जीवेशावाभासेन करोति।
4. *Lalitatriśati Bhāṣyam* of *Śaṇkarācārya* p.352.
   Also cf. *Gāyatrisahasranāma* Name 885.
5. 'ललितं त्रिषु सुन्दरम्' इति ... अनुपमसौन्दर्या वा।

   Lalitātriśatībhāṣyam

reabsorption of the universe into Herself. This is the five-fold[1] sport of Her free will. Still she does not descend from Her transcendent Divine Nature of Bliss.

Durgā and *Kālī* represent the aspects of power of the Goddess while *Lalitā* represents the aspect of beauty. Her worship is refined and Her form is depicted as extremely beautiful. She is slightly red in colour and holds a bow of sugar cane, arrows, the goad and the noose in her four hands. The bow represents the mind[2] through which we experience all joy. The arrows are the *Pancatanmātras*,[3] the five subtle elements whose products are the sense organs,[4] which are discharged through the mind towards the sense objects. The underlying idea is that *Lalitā* is the power that energises and controls the mind and the sense organs. The noose (*pāśa*) is attachment (*rāga*)[5] and the goad (*aṅkuśa*) is anger or aversion (*krodha*)[6]. Those who forget the Divine Mother are bound with *pāśa* and hurt with *krodha*. But those who take refuge in Her are set free from their torment.

Lalitā is the sum of all *śaktis*. She is the functional energy of the eternal throb. This is Her five-fold sport. She is given the name *Pancapretāsanā*, seated on the five lifeless deities.[7]

Śri Cakra is used for worship of *Lalitā* either in the form of a *yantra*[8] or in the form of a *meru*.[9] *Śri Cakra* is essentially a *yantra*.[10] This is the key to outer and inner worship of *Lalitā* in *Śri Cakra*

---

1. Creation, sustenance, absolving, hiding and revealing. (सृष्टिस्थितिसंहारपिधानानुग्रहाः)
2. मनः इक्षुधनुः — *Bhāva. Up.* 22.
3. Ether, air, fire, water and earth. शब्दादितन्मात्राः पञ्चपुष्पबाणाः। — *Bhāva. Up.* 21 (in *Tantrarāja* also).
4. Ear, skin, eye, tongue and nose.
5. रागः पाशः। — *Bhāva. Up.* 23.
6. द्वेषोऽङ्कुशः — *ibid.* 24.
7. *Śiva-Śakti* evolves out of *Para Śiva* in the form of the deities *Brahmā, Viṣṇu, Rudra, Iśvara* and *Sadāsiva* together with their own *śaktis*, *Vāmā, Jyeṣṭhā, Raudrī, Nirodhikā* and *Pāśa*. The latter cause the former to function in five capacities under the sovereignty of *Śakti Lalitā*. The emanated deities are therefore said to be life-less. Also refer to *Pancastavi* IV.28.
8. Two dimensional engraved figure.
9. Three dimensional engraved figure.
10. See note 3 of name 240.

also known as *Śripura* or *Śrinagara*.[1] A concrete description of *Śri Pura* is given by *Sankarācārya*[2] as: "In the midst of a nectar ocean there is a great island all made of gems. In that island is the *Śripura* surrounded with the clusters of *Kalpavṛkṣa*, *kadamba* trees etc. where in the mansion made of the *Cintāmani* jewel, lies the Goddess united with her Lord; seated on a cot (the legs of which are *Brahmā*, *Viṣnu*, *Rudra* and *Īśvara*).[3] *Sadāsiva* forms the plank on which the Supreme Deity rests".

Lalitā, the spouse of *Kāmeśvara Śiva*, representing unconditioned pure consciousness, is known as *Kāmeśvarī*. "Existence-Bliss alone is the Supreme Goddess *Lalitā*".[4]

मांसला Mamsalā 902

Who abides in flesh—who is with attributes.

"The unconditioned pure consciousness alone is *Kāmeśvara*".[5] The Supreme Goddess residing in the lap of that consciousness is *Kāmeśvarī*, who is characterised as being slightly conditioned. The conditioned object is the idea of self. This means that the inner deity *Lalitā*, filled with immaculate bliss, is pervading the soul of the worshipper.[6] She assumes the form of the universe.[7] This connotes that the Deity is fleshy with attributes, expanding through modifica-

---

1. These and other details are geographically described in *Lalitā Stavaratna* (also called *Ārya Dviśati* of the sage *Durvāsā*, one of the twelve promulgators of *Śri Vidyā*).
2. सुधासिन्धोर्मध्ये सुरविटपवाटीपरिवृते
   मणिद्वीपे नीपोपवनवति चिन्तामणिगृहे ।
   शिवाकारे मञ्चे परमशिवपर्यङ्कनिलयां
   भजन्ते त्वां धन्या कतिचन चिदानन्दलहरीम् । *Saundaryalahari* 8.
   Similar accounts are given in *Rudrayāmala Tantra*, *Lalitā Upākhyāna* and *Devi Purānas*.
3. See note 4 above.
4. सदानन्दपूर्णा स्वात्मैव परदेवता ललिता । *Bhāvana. Up*. 27.
   Note: For more details consult:
   (1) *Lalitastavaratna* of Sage *Durvāsā*, (ii) *Bhāvanopaniṣad Bhaskara Ray Bhāṣya*.
5. निरुपाधिका संविदेव कामेश्वरः । *Bhavana. Up*. 26.
6. See note 16 of name 901.
7. स्वात्मैव देवता प्रोक्ता ललिता विश्वविग्रहा। *Tantrarāja*

tions into the universe. When she assumes form She is easy of approach.[1]

In *Kuṇḍalini Yoga* Goddess *Māṁsalā* refers to the *Lākini Śaktī* of the *Manipura Cakra*. This is also called the digestive centre and its deity is said to be fond of animal food (*khicarī*). Concentration on this centre involves the satisfaction of the appetites of this Devi. *Yogi* acquires the power to destroy and create the world.[2]

तन्वी **Tanvī** **903**

The delicate one, not touched by attributes.

TANVĪ is a name given to a slender woman. This implies gracefulness of form that *Parā Śakti* assumes. Being tall and thin this Goddess *Kuṇḍalinī* is tender. This implies that the *Kuṇḍalinī* power becomes active when the refined breath of a *sādhaka* passes through slender *suṣumnā* to flower in *sahasrāra*. Attaining delicacy through internal *Prāṇāyāma* the power shines abruptly like the lightning in its fullness of eternal peace. Otherwise the power lies only partly awake in every being to make usual movement of life possible. This unabating power of Mother is subtle and therefore delicate.

वेदवेदाङ्गधारिणी **Vadavedāṇgadhārinī** **904**

The one—

Who sustains the *Vedas* as well as the auxiliary to the *Vedas*.

In the words of *Bhartṛhari*[3] "there ís no conception or thought which is devoid of languages; all knowledge is illumined as if penetrated by speech (language)". The world is therefore, the manifestation of *Vāk* (spoken word).

The *Vedas* are the breath of the Supreme Self. In *Brahadāranyaka Upaniṣad* it is said, "As from a fire kindled with wet faggots diverse kinds of smoke issue, even so, my dear, the *Ṛk Veda*, *Yajur Veda*, *Sāma Veda*, *Atharvangirasa*, history, mythology (arts, *Upaniṣads*, pithy verses, aphorisms, elucidations and explanations) are like the

---

1. यद्वाविकासमुपयासि यदातदानीं
त्वन्नामरूपगणना सुकरी भवन्ति ॥ *Paṇcastavī* IV.22.
2. ... प्रभवति नितरां संहृतौ पालने वा । *Ṣat Cakra Nirupana* V.21.
3. न सोऽस्ति प्रत्ययो लोके यः शब्दानुगमादृते ।
अनविद्धमिव ज्ञानं सर्वं शब्देन भासितम् ॥ *Vākyapadīyam* I.123.

breath of this infinite Reality.[1] They are as if the breath of the Supreme Self. This includes the *Vedāṅgas*, the six supplementary parts[2] designated to aid in the correct pronunciation and interpretation of the text. Since the Supreme Mother is *Parā Vāk*, the *Vedas* and *Vedāṅgas* (*Upavedas*) are Her breath. Her Reality is revealed through *Gāyatri Praṇava*, *Śri Vidyā*[3] and the *Upaniṣads*. Her fully illumined worshippers only enjoy that strength of liberty which she is. The Divine Mother is the vital core of all holy teachings.

नरासृक्पानमत्ता **Narāsṛkpānamattā** **905**

Who is intoxicated with drinking Her own human blood, *Chhinnamastā*.

Supreme Mother's biacuminate action in manifestation is meant to keep the changing universe in balance. When there is development She appears as *Bhuvaneśvari*, and when the proportion of deterioration exceeds development, there is Her predominance as *Chhinnamastā*. She is naked carrying Her own *Khappara* (severed head) and a sword in two hands. She drinks the blood flowing from her own headless trunk and is intoxicated with it.[4]

The presiding deity of this changeful universe is called *Kabandha*[5] and His *śakti* is *Chhinnamastā*. This connotes that the Divine Power is heedlessly busy in keeping the thread of life on.[6]

Chhinnamastā is one of the ten *Mahāvidyās*.

नरमुण्डास्थिभूषणा **Naramuṇḍāsthibhūṣaṇā** **906**

Who is wearing a garland of lopped skulls as ornaments.

One of the imageries of *Kāli*, as normally found in the scriptures,

---

1. स यथार्द्रैधाग्नेरभ्याहितात्प्रथग्धूमा विनिश्चरन्ति, एवं वा अरेऽस्य महतो भूतस्य निश्वसितमेतद्यदृग्वेदो यजुर्वेदः सामवेदोऽथर्वाङ्गिरस इतिहास पुराणं .... अस्यैवैतानि निश्वसितानि। *Brahad. Up.* II.iv.10.
2. शिक्षा कल्पो व्याकरणं निरुक्तं छंदसां च यः।
   ज्योतिषामयनं चैव वेदांगानि षडेव तु॥
3. *Gāyatri* and *Śri Vidyā* are identical in structure, import and purpose. They differ only in letters.
4. प्रत्यालीढपदां सदैव दधतीं छिन्नं शिरः कर्तृकां।
   दिग्वस्त्रां स्वकबन्धशोणितसुधाधारां पिवन्तीं मुदा। *Śakta Pramod*
5. A headless trunk especially when it retains life.
6. The basic information is from the *Śakti Upāsana Ank* (*Kalyān*) p.269.

pictures and icons, is that She puts on a garland of skulls. The skulls are fifty in number and represent the fifty letters of the alphabet. The alphabets stand for the manifest state of sound or *Śabda* (sound in general) from which according to *Tantricism* the entire creation has spread. *Kāli* wears the skulls on Her body to show that the manifest creation has been withdrawn. The individual sound has got merged into universal sound.

अक्षक्रीडारतिः **Akṣakrīdāratih** **907**

Who is fond of playing the alphabets.

Parā Śakti, which is only one, appears in three ways as:—

(i) *Jyesthā* known as *Anuttara* or letter अ (a);

(ii) *Raudri* known as *icchā* or the letter इ (ī); and

(iii) *Ambikā* known as *Jnāna* (*Unmeṣa*) or the letter उ (u).

Through the above mentioned *śaktis* nine classes of letters[1] are produced. Their total number is fifty and are called the alphabet. In *Tantras* this is known as *Mātṛkā*, the little unknown mothers. "It is the letter and word-power that is the basis of all knowledge. *Parā Vāk śakti* generates the world. Manifestation is the play of Her free will, which She expresses in three ways, *Paśyanti* (the light of consciousness), *Madhyamā* (the intermediate) and *Vaikharī* (the gross speech where the object is completely separated from the word). *Parā Śakti*, thus, pervades all the subjective and objective phenomena[2], which is the expression of her sportive nature in the alphabet play, अ (a) to क्ष (kṣa).[3]

1.

(i)	All the vowels of the Sanskrit alphabet						16
(ii)	*Ka-varga*	(क	ख	ग	घ	ङ)	5
(iii)	*Ca-varga*	(च	छ	ज	झ	ञ)	5
(iv)	*Ṭa-varga*	(ट	ठ	ड	ढ	ण)	5
(v)	*Ta-varga*	(त	थ	द	ध	न)	5
(vi)	*Pa-varga*	(प	फ	ब	भ	म)	5
(vii)	*Ya-varga*	(य	र	ल	व)		4
(viii)	*Śa-varga*	(श	ष	स	ह)		4
(ix)	*Kṣa-varga*	(क्ष)					1

Note: Some classify the alphabet in eight classes of letters. They include क्ष in *Śa-varga*.

2. Also refer to comm. (ii) of Name 429.

3. *Sāradā Tilaka* VI *Patala*.

शारी Śārī 908

Who is arrow, the power of penetration.

Vedic meaning of the word *Śārī* is 'an arrow',[1] wherefrom it is inferred that Mother's power of penetration is as quick and exact as an arrow darting from bow. Whom She finds worthy of favour She blesses with a surprise; and whoever is not fit She subjects to repentive punishment quite unknowingly.

Śārī meaning 'a kind of bird', suggests that the goddess is ever active like the moving bird. Her manifesting magnanimity is ever fresh and light because it is spontaneous and without any motive.

Śārī also means *Kuśā* grass. As such it connotes that the goddess extends her holy nature to whoever goes to her with love and devotion.

शारिका शुकभाषिणी Śārikā Śukabhāṣinī 909

Who, like the bird *Śārikā* sings melodious notes.

The melodious note sung by *Pārvati* for invoking *Śiva*, who had been deep in *samādhi*,[2] is compared with the sweet and indistinct note of a particular bird called *Śārikā*. *Śārikā*[3] (*Sārikā*) stands for subtleness and melody; *śukabhāśinī* stands for the indistinct note. This refers only to the power of will to create, which is the first step in the process of creation. This is called *Paśyanti*.[4] This includes the second state of *vāk* or consciousness which is less subtle than *Paśyanti* and is called *Madhyamā*.[5] Both these states of *vāk* are inarticulate, hence indistinct. This is microcosmic evolution of consciousness. It is *Paśyanti* in the beginning of the difference (*bheda*) and full awareness of the difference in *Madhyamā*. It is all within oneself. This, in short, is connoted by the combined name *Śārikā Śukābhāśini*. The goddess as such bestows the power of

---

1. Apte's Sanskrit Dictionary.
2. After the immolation of *Satī*, *Śiva* became restless and full of grief. He then sat in *samādhi* in the interior of Himalayas like a pollard, to lighten his grief.
3. *Sa* (स) and *Śa* (श) convey the same sense according to Sanskrit Grammar.
4. *Parā* is pure consciousness in transcendence. When *Parā* wills to create it becomes *Paśyantī*.
5. *Madhyamā* in its grossest form of manifestation is *Vaikharī*.

divine speech on Her devotees and vanquishes all evil as She does in Her *Mātangī* form.[1]

---

1. cf. Name 249.
   Goddess *Śārikā* explained:
   (i) *Śārikā* is a Sanskrit word. Etymological interpretation of the word is: *Śar* = to move; *Ke* = in water; *Śārikā* means that which floats or moves on water. This has a *Pauranic* background which includes Kashmir in early times, called *Satisar*. To make *Śiva* active, *Sati*, an aspect of *Mahāmāyā*, was born as the daughter of *Dakṣa Prajāpati*. *Śiva* and *Sati* got married. But soon *Dakṣa*, due to some impurity in him, developed hate for *Sati* and her husband, *Śiva*. Afterwards *Dakṣa* conducted a *Yajnā* and insulted *Śiva* by not inviting either of the couple. *Sati*, however, attended the *Yajnā* uninvited and she was insulted. She committed suicide by leaping into the sacrificial fire. Ultimately her ashes were floated in *Satisar* by *Sańkara* himself. *Sati* in the form of the ashes remained floating out of her love for *Sańkara*.

   One day *Mīnā*, the wife of king Himālaya while bathing in the lake (*satisar*), saw the ashes floating in the form of water-grass. She called it to herself calling '*Śārikā*, *Śārikā*' which, as said above, means that which floats on water. Thus *Sati* in ash form came to the hands of *Minā*. As ordained She, in course of time, gave birth to *Pārvati* who married *Śiva*. *Sati*, thus named *Śārikā*, became *Pārvati* and came to be known as *Śārikā Bhagavati* of Kashmir. (On the basis of *Devi Bhāgavat* and *Kashmir Darpana*).

   (ii) According to the story given in the *Nilamata Purāna* (ver. 147-221) the demon *Jalodbhava*, born in the waters of *Satisar*, was reared by *Nāgas*. He was a constant threat to peaceful life in the region. To get rid of the demon's wickedness *Kaśyapa* prayed to *Viṣnu* and *Śiva*, with whose help the lake *Satisar* was emptied and the demon's head cut.

   The surviving companions of the demon continued to tease and trouble the saints and good people around. The *Daityas* came out through a waterpool in the centre of the present city of Srinagar.

   The legend from the *Śārikā Māhātmya* relates that *Durgā* taking the shape of a *Śārikā* bird (locally called *Mainā*), carried in her beak a part of hill from the Mount *Meru* and dropped it at the place in order to close the gate of the *Daityas*. Subsequently she took her abode on the hill to make sure that they could not escape. This gave the name *Śārikā Parvat* to the hill. *Durgā* has been worshipped since ancient times on the north western side of the hill, which lies in the north of the central part of present Srinagar. In Kashmiri, the hill is

called '*Hāra Parvat*' (vide Foot note 339-349 Bk. III in the *Rājatarangiṇī* by A. Stein) wherein '*Hār*' is a Kashmiri name of *Śārikā* or *Maina*. It is also called *Śārikā-śaila* (the hill of *Śārikā*) as the goddess is recognized here in a sandy rock, which bears regular geometrical lines representing *Śri Cakra*, the *śakta* symbol of worship. The deity is anointed with red lead (*sindūr*). Regular worship is being offered at this shrine to the deity who is also called *Cakreśvarī*.

(iii) *Śārikā* is praised and contemplated according to *Śākta śāstra* as the most beautiful and magnificent deity with eighteen arms who saves us by removing all serious and non-serious pains of the world.

अघोरव्याधिनाशी च घोरदुःखनिवारिणी ।
अष्टादशभुजापायाच्छारिकाश्यामसुन्दरी ॥

Devidhyānaratnamālā

Goddess *Śārikā* inseparable spouse of *Vāmadeva Śiva*, adopted eighteen arms emanating from Her five-fold glory. Her subtle aspects evolved into gross forms of her arms:

(1)	Consciousness evolved as *mind.*	1
(2)	Bliss evolved as *intellect* and *ego.*	2
(3)	Will evolved as the *five vital airs.*	5
(4)	Knowledge evolved as the *five organs of cognition*	5
(5)	Action evolved as the five organs of action.	5

(These constitute the eighteen arms of *Śārikā Bhagavatī*).

(6) Two powers of execution: Power of knowledge and power of action constitute the two feet.

(7) Her perfect beatitude and eternal peace are represented by Her head bearing the crescent.

She wields all her powers to vouchsafe Her devotees and to push down atheists into the ditch of birth and death i.e. untold misery.

(iv) In the *Tantric* tradition *śakti* is called speech (*vāk*). The universe is a result of the spontaneous flutter of consciousness (*Śiva*), and all dynamism of consciousness is in speech or language. All activity is activity in consciousness, which is the literal meaning of *Vimarśa*. According to *Tantras* all thinking is in language which in its express form is Phonetical. Therefore it is called *vāk* (speech) or *nāda* (sound) or *śabda* (word). *Śabda* is the very life of *Vimarśa*, says *Abhinavaguptapāda*.

Parā śakti has in her womb power called *Bindu* or *Kuṇḍalinī* in three and a half coils. This gives rise to three kinds of powers called *Jyeṣṭhā Śakti*, *Raudri Śakti* and *Ambikā Śakti* corresponding to अ (supreme awareness), इ (unshaken will), उ (unshaken knowledge) sounds of the alphabet. From these three sounds arise eight classes (some say nine) of (the power of speech) alphabet :

शाम्बरी **Śāmbarī**[1] **910**

Who is Herself the efficient skill in jugglery.

Śāmbarīvidyā means the skill of juggler's tricks. The Mother in the form of *Māyā granthī* displays the skill of one appearing as the many. In the blissful state of *Māyā śakti* She blesses an aspirant with the knowledge of self-realization, realization of unity in diversity.

Parā Śakti exists every moment inside the body and outside it also[2] simultaneously. On realization of this fact *Śāmbarī* removes all delusion.

The *Veda* harps the same tune[3]: "The *Puruṣa* was all that is and all that will be; ruling over immortality. He is all that grows by food". (Peterson). This is the skill of Mother.

गारुडी विद्या **Gārudī Vidyā** **911**

Who is the charm (*Garuda*) against (snake) poison.

Garuda, the king of birds, is an implacable enemy of serpents.

अमा चैव तु कामा च चार्वङ्गी टङ्कधारिणी।
तारा च पार्वती चैव यक्षिणी शारिकाष्टमी॥ (See note 2, name 925).
Devidhyānaratnamālā

The eighth group is *śa*, *ṣa*, *sa*, *ha* which represents *śudha vidyā*, *Iśvara*, *sadāśiva* and *śakti* respectively. These are not created by the energies of *Śiva*. In Sanskrit Grammar they are called *Ūṣma* which means 'the heat of His own nature'. Therefore the word *Śārikā* is meant here the five-fold glory of *Śiva-Śakti* as enumerated below:

(i) All pervasiveness (*sarvavyāpaktā*).
(ii) All completeness (*Pūrṇatā*).
(iii) All knowledge (*Sarvajñatā*).
(iv) All powerfulness (*Sarvakartṛtā*).
(v) All existence (*Nityatā*).

Thus is the meaning of *Śārikā* explained in the *Tantras*.

Śūkabhāśini can likewise be separately explained thus: She is the power of indistinct note of melody, as She is in the state of *Paśyanti vāk* and *Madhyamā vāk*. This mental activity is called *Vimarśa* which is *śakti* Herself.

1. See name 59: *Śāmbarīmāyā*. Here it refers to *Śāmbarīvidyā*.
2. क्षणं क्षणं या बहिरन्तरापि सा शाम्बरी मोहहरी सदाऽस्तु।
Sāhib Kaul in *Devināma*. XV.10.
3. पुरुष एवेदं सर्वं यद्भूतं यच्च भव्यम्।
उतामृतत्वस्येशानो यदन्नेनातिरोहति॥ *Ṛk Veda* 29.X.90.2.

The knowledge coming from or relating to *Garuda* is *Gārudī Vidyā*. The Divine Mother is of this nature when She has to subdue any kind of growing evil. She becomes an antidote to the poisoning effect of transitory enjoyments.

Gārudī Vidyā is a *mantra* against snake poison. Since the deity is of the nature of the formula (mantra),[1] all kinds of evil is removed by taking recourse to her.

वारुणी **Vāruṇī** **912**

Who is the presiding deity of the western quarters.

Varuṇa is the regent of the ocean and of the western quarters. His spouse is *Vāruṇī*. The noose in the hand of the deity represents the power which binds one to the world. If one takes refuge in her She withdraws the noose and confers on him or her purity of consciousness. She is an embodiment of intelligence. She is active in the water element and presides over the water deities.

Vāruṇī also means the spirituous liquor. This refers to the ecstasy of self-realization due to ripening of spiritual knowledge. All duality vanishes in this ecstasy.

वरुणार्चिता **Varuṇārcitā** **913**

She who is worshipped by *Varuṇa*.

In ancient mythology *Varuṇa* is the name of *Āditya*, usually associated with *Mitra*. The dazzling brilliance and munificent magnanimity of the Sun comes from the supreme power called *Parā Śakti*. The glory of supremacy in the world is granted to the Sun as a result of his earnest prayer to the Mother.

In the later mythology, *Varuṇa* is taken to be the controller of the western quarter and of the ocean. His prayer to the deity of intelligence secures him the power of keeping a peaceful balance in the universe.

वाराही **Vārāhī** **914**

Who displays the power (*śakti*) of *Varāha*, the Boar.

Vārāhī is one of the seven emanations[2] of *Kauśikī Durgā*, who

---

1. मन्त्रमयो हि देवाः
2. The seven little Mothers called *Saptamātrikās* in the *Tantra Śāstras*.

fought the demon *Raktabīja*, whose blood if spilled, could produce demons similar to him. This connotes that *Vārāhī* is the all consuming power of assimilation and enjoyment.

In *Devi Bhāgavata*, *Bhāgavata*, *Agni Purāna* and *Padma Purāna* there are accounts of *Mahāviṣnu* incarnating as *Varāha*, boar, who lifted the earth to its original place, as it had early slid down a little under water. This could be done only after *Vārāhī*, the feminine aspect of *Varāha* who was invoked by *Manu*, the son of Brahmā. He prayed to *Bhuvaneśvarī* who blessed him with the power of making the creation.[1]

The cosmic purpose of the manifestation of *Vārāhī* is that She provides the universe with food and also the universe is her food. It is by her force that the *Devas* get their sweet *havyam*, oblations and the *Pitṛs* get their tasteful *kavyam*, offerings. She is the all consuming power in the universe.[2]

In *Bhāvanopaniṣad* it is said that *Vārāhī* is in the form of Father.[3] The commentator *Bhāskara Rāya* explains: "Though *Vārāhī* is undoubtedly feminine in nature, as the face is masculine, she is considered to be in the form of Father".[4]

In the *Veda*, *Vārāhī* denoted the Supreme Day.[5] So it conveys the meaning 'devourer of darkness'. In true sense *Vārāhī* is the devourer of ignorance and darkness.

---

1. *Devi Bhāgavata* 8th *Skanda*.
   Sāhib Kaul also makes the same reference:
   यमाराध्य निराधारो जलमग्नां वसुन्धराम्।
   काल उद्धारयामास वाराही सा हिनस्त्वघम्॥
   Devināma. XV.14.
2. हव्यं यया दिविषदो मधुरं लभन्ते
   कव्यं यया रुचिकरं पितरो भजन्ते
   अश्नाति चान्नमखिलोऽपि जनो ययैव
   सा ते वराहवदनेति कलाऽम्ब गीता।
   Umāsahasram 7.16.
3. वाराही पितृरूपा
4. From the commentary of Sutra 4. Also refer to *Tantrarāja* ver. 13-15, *Vārāhī* has the head of a Boar, her body from throat downwards is that of a woman with colour resembling molten gold. With hair of a burning tawny hue, she has three eyes and eight arms holding divine weapons. Two of the hands are in the posture of giving boons and warding off fear. She is comfortably seated on *Garuda*.
5. *Vara—Aha*.

मुण्डहस्ता **Muṇḍahastā**[1] **915**

Who carries a shaven head in her hand.

This is an emblem of *Mahākālī* to express that she works for the complete extinction of the individual ego.

Kālī is a significant feature of the Mother nature. She works fear and panic in the heart of the timid and unwary but she serves as the foster mother to her devotees who are clean at heart. Putting on also a belt of hanging human hands strung together (as we see in pictures) conveys that she is an embodiment of all phenomenal activity. The severed hands stand for potential energy that has stopped all outward manifestation and yet is tremendously powerful to manifest at will.

दंष्ट्रोद्धृतवसुन्धरा **Daṃṣṭroddṛtavasundharā** **916**

Who lifted the earth with the large teeth.

Mahāviṣṇu in his third incarnation as boar lifted the earth with his large and high teeth. This inconceivable power was verily the goddess Mother Herself who granted to *Manu* the power of creation which his father *Brahmā*[2] had failed to do as the earth fell under the water. The goodess is the mighty power of upliftment.

मीनमूर्तिधरा **Mīnamūrtidharā** **917**

Who assumed the form of a fish.

Matsyāvatāra was the first of the ten incarnations of *Mahāviṣṇu*. His spouse, representing the power of preservation, kept the seed of creation in the form of innumerable eggs in a colossal fish, after everything moving and unmoving got immersed under the flood. The *Matsya* (*Mīnā*) led *Manu* and the seven sages in a boat to safety. The fish reached the summit of the Himalayas with the boat which was tied

---

1. Alternate reading: तुण्डहस्ता (*Tuṇḍahastā*):
   Who puts on an apron of severed hands. Also cf. name 630.
2. With the grace of the goddess who was satisfactorily praised by *Manu* an infant boar suddenly appeared from the nose of *Brahmā*. Soon that grew into a colossal figure with very large teeth. Pleased with the hymns sung by the *Devas* the mountain-like-boar dived into the water and in no time brought out the earth on the large teeth. Ref. *Devī Bhāgavata Skanda* eight Chap. 1-2.

to the highest peak called *Naunbandhana Śṛṅga*.[1] Thus the goddess assumed the form of the fish to save the seed of creation till the ebbing of that tide.

मूर्ता **Mūrtā**[2] **918**

Who is the embodiment of all the three powers.

The goddess originally having no form, assumes the three phenomenal phases of creation, preservation and dissolution of the universe with Her incalculable energy. She is worshipped as assuming corresponding forms related to her different activities.

वदन्या **Vadanyā**[3] **919**

Who is generous.

Bhavāni Devī is so generous and bountiful that one on being blessed by Her grace with self-realization, finds the universe like a bubble which disappears from one's sight on realization of the Supreme Self.

प्रतिमाश्रया **Pratimāśrayā** **920**

Who resorts to image.

"The form of the inmost self does not exist within the range of vision; nobody sees it with the eye".[4] But with Mother's grace and Her free will She resorts to form to make the Truth comprehensible and easy of grasp to the devotee. "When Thou willest to remain absolute, Thou art beyond speech, nameless and formless. O daughter of the king mountain, when you come to immanence, it becomes easy to know thy glory through name and form".[5]

---

1. हिमगिरि के उत्तुङ्ग शिखर पर, बैठ शिला की शीतल छांह।
   एक पुरुष भीगे नयनों से देख रहा था प्रलय प्रवाह ॥
   (कामायनी—जयशंकर प्रसाद)
2. cf. Lali. Sah. same name 813.
3. Written as वदान्या also. (कोष).
4. न सदृशे तिष्ठति रूपमस्य न चक्षुषा पश्यति कश्चिदेनम् ॥ *Katha Up.* II.iii.9.
5. संकोचमिच्छसि यदा गिरिजे ! तदानीं
   वाक्तर्कयोस्त्वमसि भूमिरनामरूपा ।
   यद्वा विकासमुपयासि यदा तदानीं
   त्वन्नामरूपगणनाः सुकरीभवन्ति ॥ *Pañcastavi* IV.22.

अमूर्ता **Amūrta**[1] **921**

Who is without any form.

As against the name 920, *Pratimāśrayā* (assuming a form) Goddess is praised as *Amūrtā* (not assuming any form) also. *Parā Śakti* is the creatrix of the world. She projects through the categories called *Tattvas*. The world has its material cause in the subtle elements that are not quintuplicated. This is her *amūrtarūpatā*. But when the five gross elements mingle together in the proper proportion (*Pañcīkaranam*) the goddess assumes form (*Mūrtarūpā*). The part which is imperceptible is *Amūrta* and that which is perceptible to senses is *Mūrta*. *Amūrta* is imperishable *Brahman* and *Mūrta* is the perishable universe. The *Viṣṇu Purāna* says: "*Brahman* has two forms, *Mūrta* and *Amūrta*. These two, respectively, are perishable and imperishable, and both are in all beings. The imperishable is the ever remaining *Brahman*, the perishable is the whole universe".[2]

Therefore, the universe, being Her own form and constituted of both gross and subtle elements, *Parā Śakti* is both with form and without it. She is both categories of this Reality as said in the

---

1. Alternate reading in PE-5, 6, 8, 11, 14, 15 *Aṣṭamūrtih*, who is the eight fold *Prakriti*. cf. Lali. Sahas. 814.

   Aṣṭamūrtih is an epithet of *Śiva*. His *Prakṛti*, nature that expresses itself in the manifestation, is eight-fold. They are earth, water, fire, air, ether (five elements), the sun, the moon and ego, the sacrificing priest. [a] Since *Śakti* is like *Śiva's* face.[b], She is the eight-fold manifestation.

   a. जलं वह्निस्तथा यष्टा सूर्याचन्द्रमसौ तथा।
   आकाशं वायुरवनी मूर्तयोऽष्टौ पिनाकिनः ॥

   As declared by Lord *Kṛṣna*:

   भूमिरापोऽनलो वायुः खं मनो बुद्धिरेव च।
   अहंकार इतीयं मे भिन्ना प्रकृतिरष्टधा ॥ *Bhag. Gītā* VII.4.

   Also cf.

   या सृष्टिः स्रष्टुराद्या वहति विधिहुत० *Śānkuntalam* (*Kālidāsa*) 1.

   b. शैवी मुखमिहोच्यते।

2. द्वे रूपे ब्रह्मणस्तस्य मूर्त्तं चामूर्त्तमेव च।
   क्षराक्षरस्वरूपे ते सर्वभूतेष्ववस्थिते ॥
   अक्षरं तत्परं ब्रह्म क्षरं सर्वमिदं जगत्।
   एकदेशस्थितस्याग्नेर्ज्योत्स्ना विस्तारिणी यथा।
   परस्य ब्रह्मणः शक्तिस्तथेदमखिलं जगत् ॥ *Viṣnu Purāna* I.22-55, 56.

Upaniṣad.[1] Divine Mother is praised here as the Supreme *Śakti* without form. This is her transcendence.

निधिरूपा **Nidhirūpā**[2] **922**

Who is the sovereign authority of the spiritual treasure.

There is no discriminative property of spiritual knowledge. *Parā Śakti* (or *Para Śiva*) bestows grace upon anyone who is chosen, out of her own free will, irrespective of any qualification or condition (of time, space or cause).[3] That grace is not got by any spiritual effort as a matter of right. Being the sovereign authority on everything created by her in the universe She is free in giving out this treasure.

'*Nidhi*' also means 'an abode'. The *Bhavānī* is the indwelling soul of all creatures.[4] She is the self of all beings and as such is realizable by any and every seeker irrespective of caste, creed or colour.

सालिग्रामशिलाशुचिः **Sāligrāmaśilāśuciḥ**[5] **923**

Who is worshipped as the holy stone called *Sāligrāma*.

Sāligrāma is a kind of sacred stone said to be typical of *Viṣnu* as the Phallus is of *Śiva*. *Sāligrāma* is one of the five deities worshipped together as *Viṣnupancāyatana Pūja* just as Phallus (*Śiva Linga*) is one of the five deities worshipped as *Śivapancāyatana*. In this *Pancāyatana* worship *Viṣnu-Lakṣmi* is the presiding deity in the former case and *Śiva-Pārvati* in the latter case. The worship is

---

1. द्वे एव ब्रह्मणोरूपं मूर्तं चामूर्तञ्च *Brah. Up.* 2.3.I.
2. Alternate reading *Nidhīśa* (निधीशा) in PE-5, 8.
3. यमेवैष वृणुते तेन लभ्यस्तस्यैष आत्मा विवृणुते तनूँ स्वाम्। *Katha. Up.* I.ii.23.
4. cf. ईशावास्यमिदं सर्वं। *Isop.* 1.
5. This name is used by Pandit Sahib Kaul in his *Devināmavilāsa* (1666 A.D.) perhaps by intuition, as he is said to have been an illumined devotee of *Bhagavati Tripurasundarī* and learned Pandit with high accomplishments.

   The word as found in the Sanskrit lexicon is *Śālagrāma* (शालग्राम) but the basic meaning as conveyed above by *Sāligrāma* (सालिग्राम) is the same.

   For detail of the glory of *Śāligrāma* consult *Devi Bhāgavata skanda* 9, *Adhyāya* 24.

largely of an external and ritual character, the object of which is to strengthen the mental concept of the deities in the universal oneness of the Supreme Self.

Pandit Raghunath kokiloo, a learned scholar of Kashmir and an ardent devotee of *Śārikā Bhagavati* gave an etymological interpretation of *Sāligrāma* as under:

Sa	=	*Saṅkarṣana*	meaning	*Viṣnu*
Li	=	*Linga*	,,	*Śiva*
Ga	=	*Ganeśa*	,,	*Ganapati*
Ra	=	*Ravi*	,,	*Sūrya*
Ma	=	*Māyā*	,,	*Jaganmātā*

The combined meaning of *Sāligrāmaśilāsucih* therefore will be: the holy stone that constitutes *Viṣnu*, *Śiva*, *Ganapati*, *Sūrya* and *Jaganmātā*, all the *pancadevatā*. Therefore, as the learned Pandit expressed, all the five *devatās* are considered to have been worshipped by worshipping the *Sāligrāma* stone alone. In *Śākta* tradition *Jaganmātā Lakṣmi*, the Mother of the universe, is worshipped thus as the stone.

Another version with special reference to Kashmir is given as follows: After the *Satisar* was emptied of its enormous water, the *Daitya Jalodbhava* was killed. But there remained a small lake near the centre of Srinagar. The *Daityas*, surviving *Jalodbhava*, continued to cause pestilence to the people. The gate through which they came up lay in the lake. According to *Śārikā Māhātmya*, *Durgā* took the form of *Śārikā* bird and bringing a *Sāligrāma* stone in its beak from the Mount *Meru*, dropped it at the place close to the opening of this hell. A hill grew up. She took Her place on the hill. This hill was named '*Hāriparvat*'. Probably the stone called *Śārikā śaila* is *Sāligrāma* worshipped as *Jāganmātā Śārikā*,[1] geometrical lines on it representing *Śri Cakra*.

स्मृतिः **Smṛtih**[2] **924**

Who is explained comprehensively in *Smṛtih*.

Smṛtih consists of the traditional law (civil or religious) delivered by human authors. The *Vedas* and *Tantras* which are not human compositions have abstruse meanings and are interpreted in innumerable ways. But the learned sages expressed their meaning in

1. See also name 909 *Śārikā* in the note.
2. Lali. Saha. named 540.

lucid and concrete ways in *Smṛtih*. The goddess is that sacred rememberance of Truth.

संस्काररूपा **Sanskārarupā** **925**

Who is refined due to grammatical purity.

From Alphabets are formed words and later words are framed into sentences to make descriptions clear. That grammatical purity is graced by Mother through *Mātṛkā Cakra*, the seven little Mothers emanating from *Durgā*.

Parā Śakti, which is only one, appears in three ways[1] from which, by various changes, eight[2] (or nine) classes of letters are produced. That *Parā Vāk* pervades the five *Mantra Devatās*[3] and appears in the twelve vowels.[4] Thus She exists in fifty varieties from *a* (अ) to *kṣa* (क्ष), which is called *Śabda-rāśi-bhairava*, eternally present in *Brahmarandhra*.

Parāśakti or *Parāvāk* is *Kuṇḍalinī Śakti*, which is the central creative power of the entire *Mātrikā* of the subjective and objective phenomena. *Parā Vāk* expresses Herself in three stages:

(i) At *Paśyanti* the word and the object are identical. There is only the light of consciousness, which is present in one unit in the heart.

(ii) At *Madhyamā*, though division between the word and the object has started yet it is not fully pronounced. It resides in the throat and is of two units.

(iii) At *Vaikhari* stage, the object is completely separated from the word. It consists of three units and exists in the root of the tongue as gross speech.

Thus all creation, animate and inanimate, is pervaded by word which comes from *Parā Śakti* and later dissolves in the same. This is grammatical purity in the refined divinity. In short, *Parā śakti*, in her own purity, pervades the whole universe.

---

1. ज्येष्टा, रौद्री, अम्बिका : अ, इ, उ.
2. (i) अमा (अ–वर्ग) (ii) कामा (क–वर्ग) (iii) चार्वङ्गी (च–वर्ग) (iv) टङ्कधारिणी (ट–वर्ग) (v) तारा (त–वर्ग) (vi) पार्वती (प–वर्ग) (vii) यक्षिणी (य–वर्ग) (viii) शारिका (श–वर्ग/क्ष–क्षेमङ्करी).
3. इ–ईशान, ई–सद्योजात, उ–वामदेव, ऌ–तत्पुरुष और ऋ–अघोर
4. अ to अः in the *Devanāgri* alphabet with the exception of ऋ ॠ ऌ ॡ which are neither *bīja* nor *yoni*.

सुसंस्कारा **Susanskārā** 926

Who is supremely refined.

Supremely refined speech is the glory of *Parā Samvit* just as refined speech is the glory of the wise.[1] Mother's subtle and refined knowledge of oneness is her glory that reigns the universe.

संस्कृतिः **Sanskṛtih** 927

Who is the sanctification.

Supreme *Vāk* gave *Vedas* to *Devās*. They were pleased to find these followed by devotees. *Parā Vāk* is thus the innate deity of *Vidyādharas*, the learned in the *Vedas*. They, blessed by the Mother, spread the *Vedas* through tongue in their own sanctification.

प्राकृता **Prākṛtā** 928

The original entity going to be modified.

Prakṛti is an insignificant part of infinity. It consists of the seed of creation which has not sprouted yet. This is a stage where Divinity contemplates creation. In *Śākta* parlance it is called the *Bindu*.

देशभाषा **Deśabhāṣā** 929

The language that derives one meaning out of many spoken ones.

Language of self is quite different and distinct from the many kinds of languages spoken through vocal chords of physical body. That language is both spoken and heard within. That is the voice of the *Ātman* in its bare truth. This is knowledge of self, comprehensible through its own language.

गाथा **Gāthā** 930

Who is the original dialect.

Gāthā means a 'religious verse' but not belonging to any one of the *Vedas*. This is the language of spiritual experience which can neither be heard nor spoken. This is self communicative and self comprehensible form of inner speech.

---

1. संस्कारवत्येव गिरा मनीषी। *Kumārasambhava* I.28.

गीतिः **Gītih** **931**

Who is the charm of music.

Gītih literally means the 'music of heavenly damsels'.[1] In this context it refers to the art of superfine music that allures one to the tune and beauty of the Supreme. The music filled with the ecstasy of supreme bliss is the charm that *cit śakti* blossoms into *Madaraktagīti.*[2]

In *Yogic* parlance it refers to the opening of *Viṣṇu Granthi* in the *Anāhata cakra* when *vāyu tattva* is full of *sattva guna* in a *yogi*. The goddess expresses her grace in *Anāhata Dhvani.*[3] She is evident in cosmic love on deliberation (*vimarśa*).

प्रहेलिका **Prahelikā** **932**

Who is a riddle.

Dexterously keeping her true self concealed, *Parā Śakti* expresses herself in numerous forms. It becomes a riddle, when the truth is found different from what is preached and what is worshipped. It is a wonderful surprise on realization. The *Upaniṣad* says: "That which is not uttered by speech, that by which speech is revealed, know that alone to be *Brahman*, and not what people worship as an object".[4] *Cit Śakti* reveals herself in a surprise.

इडा **Idā** **933**

Who is *Idā nādi*, the nourishing power.

Idā and *Pingalā*[5] are the subtle *Nādis* that carry the *sūkṣma*

---

1. दिव्याङ्गनागानमिति गीतिः । Also cf. name 474.
2. मद्वरक्तगीति । *Pancastavi* II.10.
3. The charming beatless sound heard by the yogi in his heart.
4. यद्वाचाऽनभ्युदितं येन वागभ्युद्यते ।
   तदेव ब्रह्म त्वं विद्धि नेदं यदिदमुपासते ॥ *Kena Up.* I.5.
5. Starting from right and left testicles respectively, *Idā* and *Pingalā* meet *Suṣūmnā Nādi* at the junction called *Mūlādhara Cakra*. This meeting place is called *Brahma Granthi*, the knot of *Brahmā*. Again these meet at *Anāhata* and *Ājnā cakras* where the junctions are called *Viṣṇu Granthi* and *Rudra Granthi* respectively. Finally *Idā* flows through the left nostril and *Pingalā* through the right nostril. *Idā* and *Pingalā* *Nādis* indicate time and *Suṣūmnā* swallows time.

prāna. In the physical body these tentatively correspond to the right and the left sympathetic chains.

Idā is called *Candra Nādi* (moon) and is of cooling effect. It is pale, and a great nourisher of the world. *Idā* is *Śakti-rupa Śakti*.

पिङ्गला **Piṅgalā** 934

Who is *Piṅgalā Nādi*, the power of digesting food.

Piṅgalā is called *Sūrya Nādi* (Sun). It flows through the right nostril.[1] It has heating eflect. It is fiery red and the power of consummation. In microcosm it is the power of digesting food. *Piṅgalā* is *Rudra rupa śakti*.

पिङ्गा **Piṅgā** 935

Who is of tawny colour.

By tawny colour is meant the colour of the freshly molten thin fluid of lac. This connotes the blooming *Kuṇḍalinī* through *Suṣumṇā Madhya Mārga* or the Royal path to Divinity. *Suṣumṇā* is of red colour like *Agni* (Fire). The form of the goddess Mother is contemplated upon by Her devotees in red complexion and is compared to the circular orb of the morning sun, which is red brown.[2] *Śruti* says: "This golden *Puruṣa* is observed in the orb of the sun".[3] Meditation on this tawny-complexioned form of the Mother bestows power of controlling the restless mind and the turbulent senses.

सुषुम्णा **Suṣumṇā** 936

Who is *suṣumṇā* the giver of *Mokṣa*.

Suṣumṇā is the eternal *Nāda*. *Suṣumṇā Nādi* is the middle (Royal) path of awakened *Kuṇḍalinī* from *Mūlādhāra* to *Sahasrāra cakras*. All the six *cakras* lie on this line. It is a yogic fact that within *Suṣumṇā* lies a *Nādi*, by name *Vajrā*. It has *rājasic* quality and is lustrous like the sun. Again, within this *Vajra Nādi* is another *Nādi* called *Citrā* which is of *sāttvic* nature and of pale colour. Within

---

1. See note 1 of name 933.
2. cf. ये चिन्तयत्यरुणमण्डलमध्यवर्ती
   रूपं तवाम्ब ! नवयावकपङ्कपिंगम् । *Pañcastavi* II.16 (*Harabhatti* vol. I).
3. एषोऽन्तरादित्ये हिरण्मयः पुरुषो दृश्यते ।
   Mahānārā. Up. 10.1.

the *Citra* there is a very fine and minute canal known as *Brahmanādī* through which *Kuṇḍalinī*, when awakened, passes like the lightning to *Sahasrāra*. Thus the three qualities of *sūrya*, *candra* and *agni* (sun, moon and fire) are the three aspects of *Śabda Brahma*, the eternal *Nāda*.[1]

Brahma Nādi, *Citrā* and *Vajrā* are called *suṣumṇā* because they lie within this *Nādi*. *Suṣumṇā*[2] passes through the spinal cord of a vertebrate body. In fact this was called *suṣumṇā* by the *yogis* of yore.

Citrā is like a fine thread of lotus and is brilliant with five colours within *suṣumṇā*. *Suṣumṇā* is the giver of immortality.[3] *Suṣumṇā* is the eternal *Anāhata* sound. She is Infinity rightly called by the name *Śyāma*, the beautiful beyond description.

This is the yogi's *Unmanī Avasthā*, the highest state of yoga. In the words of the *Upaniṣad*: "Where there is nothing more to see, nothing more to hear and nothing to know, that is *Bhūmā*, the highest.[4]

सूर्यवाहिनी **Sūryavāhini** **937**

Who bears the power of the Sun's rays.

When breath is taken in from the left nostril (*Idā Nādi*), it is held inside for sometime and then exhaled very slowly through the right or the *Pingalā Nādi*. It is the power of patience in exhalation that is sustained by the goddess Herself. If, on the other hand, exhalation is quick or with force, yogi loses all strength and comes to harm.[5] After *Kumbhaka* (holding breath) exhalation must be quite slow. This is the power of graceful *Sūryavāhini*, ever rejuvinating and ever fresh.

---

1. Please refer to note 1 of name 933.
2. 'Canalis Centralis', the central canal in the spinal cord admitted in western anatomy.
3. Yogis contemplate on the *Cakras* through which *Suṣumṇā Nādi* passes. By earnest and constant practice they destroy all sins and attain the Highest Bliss.
4. यत्र नान्यत्पश्यति नान्यच्छृणोति नान्यद्विजानाति स भूमा।
Chhān. Up. VII.4.1.
5. वेगात्कृते रेचके बलहानिप्रसंगात्।
Hathayoga Dīpikā II.49 Comm. *Brahmānanda*.

शशिस्रवा Śaśisravā 938

Who, like the moon, trickles nectar.

Just as diverging rays of the sun converge all power into the moon, transforming the hot rays into a cool and nourishing centre, so does *Kuṇḍalinī*, on getting entrance to the nectarial path *suṣumṇā*, at *Brahmadvāra*[1], become transformed into the soothing state of magnificence at *Brahmarandhra*[2] on her union with *Śiva* at *Sahasrāra Padma*. While on return to her abode she sprinkles nectar of purity and peace to sustain the three *lokas* with her tranquilling (digital) rays.[3] The Divine Mother thus gives eternal and soothing sustenance to the universe. This is the state when yogi radiates joy.

तालुस्था Tālusthā 939

Who is the transforming energy at the palate.

Consciousness, though all pervading, resides in every individual self in the palate region, known to be the *Viśudhi Cakra* in *Kuṇḍalinī Yoga*. It is the square crossing where breath flows in and out and also from *Adāh-dvādaśānta* to *Ūrdhva-dvādaśānta*.

Individual consciousness lives in the body at the palate just as a king lives in his domain at his capital.

The goddess controls the waiting room for the Presence Chamber.[4]

---

1. The lower extremity of the *Citrā Nādi*, the door of *Brahman*, where *kuṇḍalinī śakti* enters *suṣumnā patha*.
2. Where *Citrā* terminates into cerebellum at *Sahasrāra*.
3. सौषुम्णेन त्वममृतपथेनैत्य शीतांशुभावं
   पुष्णास्यग्रे सुरनरपितॄन् शान्तभाभिः कलाभिः । *Sāmbhapancāśikā* 35.
4. When movement of the vital air in a yogi, devoid of all imgaination gets subtle, then reaching the fourth state, he experiences his stay at the square-crossing which is called *Lambikā Catuṣpatha* in *Tantra Yoga*. Four paths meeting at this crossing:
   (i) & (ii) Inhalation and exhalation, common in all living beings.
   (iii) In the body of an ordinary yogi, *prāna* entering *Suṣumṇā* near *mūlādhāra*, pierces the six yogic wheels. Yogi experiences *Cidānanda*.
   (iv) The *prāna* of a yogi enters the *Brahmāṇda* direct. There is no need of its passing through *Mūlādhāra*.
   Ref. *Sāmbapancāṣikā* (Ver. 49-50) Note 50 by Sri Swami *Laksman Joo*.

काकिनी **Kākinī** **940**

The deity, residing in *Anāhata Cakra*, who is the benefactress of all.

According to *yoga śāstra*, *Anāhata Cakra* is just near the heart. It is not the physical lobe that is called heart. The presiding deity of this *cakra* is *Kākinī* as described in the *Ṣat Cakra Nirupana*[1] of *Paramahaṃsa Pūrnānada*. She is yellow in colour like unto new lightning, exhilarated and auspicious, in the region of the heart which is red like a *Bandhūka* flower.

The *Śaktī Kākinī* is garlanded with human bones which connotes that all individual ego merges into universal love when she is in a happy and excited mood. Her heart is softened by the supreme bliss caused by drinking the excellent nectar which drops from the *sahasrāra*. While she blesses her devotees and dispels fear she fulfils all their desires.

अमृतजीविनी **Amṛtajīvinī**[2] **941**

Who is the life eternal.

Parā Samvit is the nectar of life. With her supreme power of manifestation alone life is possible on the sphere of the globe and beyond. It is the universal consciousness (*citti*) that descends from the stage of Knower (*cetana*) and becomes individual consciousness (*citta*) in as much as it becomes contracted in conformity with the objects of consciousness.[3] Thus the goddess is here termed the nectar of eternity.

अणुरूपा **Anurūpā** **942**

Who adopts the subtlest form.

Whatever atomic thing there be in the world, can possibly be so by being possessed of its reality through that eternal self, *Devi*. When deprived of that self, it is reduced to unreality. Therefore that very self is subtler than the subtle and greater than the great.[4] It is

---

1. पूर्णमुधारसार्द्रहृदया *Ṣat Cakra Nirupana of Pūrnānanda* 24.
2. Alternate reading in MS-1, 2; PE-5, 6, 8: मृतजीविनी।
3. चितिरेव चेतनपदादवरूढा चेत्यसंकोचिनी चित्तम्। *Pratyabhijnāhṛdaya* 5.
4. अणोरणीयान् महतोमहीयानत्माऽस्य जन्तोर्निहितो गुहायाम्॥ *Katha Up.* I.ii.20.

conditioned by names, forms and activities which are its limiting adjuncts. Even the subtlest thing in the universe is sustained and protected by the Eternal Mother. She is the smallest.

बृहद्रूपा **Bṛhadrūpā** **943**

Who adopts the greatest form.[1]

Whatever great thing there be in the world, can possibly be so by being possessed of its reality through that eternal self, *Bhavānī*. When deprived of that self, it is reduced to unreality. Mother *Śakti* also assumes large forms as large as can be unimaginable to the common eye. She is the biggest.

लघुरूपा **Laghurūpā** **944**

Who is surprisingly small.

Parā Śakti, whose one digit constitutes the whole manifestation, practically known as the three worlds, is very small in appearance compared to Her Infinite Self. To a person of limited intellect this is, no doubt, a surprise. The *Veda* describes the Divine Power in the same strain: "All the beings of the universe are only a quarter of that Divine Power which is all pervading and Infinite.[2]

गुरुस्थिरा **Gurusthirā** **945**

Who is firmly established in a sage's mind.

The splendid form of the Goddess *Bhavānī* is contemplated upon by sages with eagerness that persuades constant spiritual practice in them. The uncontrollable and restless mind is thus controlled and made calm for realization of the supreme calm of the Mother. That form of *Parā Śakti* which gets established in the controlled mind is truly blissful.

स्थावरा **Sthāvarā** **946**

Who is unmoving or motionless.

Supreme *Śakti* is manifest in vegetable kingdom, classified as the

---

1. महतोमहीयान् । *Katha. Up.* I.ii.20.
   Also see comm. of name 912.
2. पादोऽस्य विश्वा भूतानि त्रिपादस्यामृतं दिवि ।
   Puruṣa Sūkta Ṛg Veda 29.x.90, 3.

unmoving beings. They live but are stationary. They grow and thrive in the same place. Hills and mountains[1] are held as imbued with dormant life. Therefore, they are also classified with the vegetable kingdom. The glory of Goddess is patent in the unmoving objects also. Philosophically, deviation from one's own condition is motion. But the Supreme Mother, in her transcendence, is devoid of motion[2] or any kind of shaking. Consciousness is one, in all beings and is ever of the same form.

जङ्गमा **Jaṅgamā** 947

Who is the animate power in moving objects.

OR

Who is the power moving on feet.

"Whichever is moving on feet, and whichever is flying in the sky and whatever is motionless; all that is but this one"[3]—(consciousness). "It being there, *Mātariśvā* (air) supports all activities."[4] Therefore, because of giving motion to everything the Goddess is called *Jaṅgamā*.

देवी **Devī** 948

Who is self-effulgent power, infinite and free.

Parā Śakti is the one that shines through all the six modes of activity viz. amusement, desire, conquest, behaviour. lustre (beauty), praise and movement.[5] She is the all powerful deity who creates, sustains and reabsorbs the universe and yet remains effulgent in her transcendence.

कृतकर्मफलप्रदा **Kṛtakarmaphalapradā** 949

Who grants the fruit of the actions done (in previous births).

Every action done in this world bears fruit in the next birth. Every seed sown in the earth grows into a tree that bears fruit of its own

---

1. स्थावराणां हिमालयः। *Bhag. Gitā*. X.25.
2. अनेजदेकम्। *Īśā Up*. 4.
3. यत्किञ्चेदं प्राणि जङ्गमं च पतत्रि च यच्च स्थावरं सर्वं तत्प्रज्ञानेत्रम् *Ait. Up*. III.i.3.
4. तस्मिन्नापो मातरिश्वा दधाति। *Īśā. Up*. 4.
5. दिव् क्रीडाविजिगीषा व्यवहारद्युतिस्तुतिगतिषु।

variety in the next season. After due time the fruit of every action comes both to the desirous and to him who desires it not. There is an unseen agency for doing this all. That agency is the Goddess Herself. Had it not been so, the over-desirous could get fruit early and those without any desire[1] for fruit would not get it at all.

विषयाक्रान्तदेहा **Viṣayākrāntadehā** **950**

Who assumed body, overpowered by the worldly desires (enjoyments).

When Goddess assumed the form of *Pārvati* as the daughter of King Himalaya, She could allure *Śiva*, who roamed with his begging bowl naked in crematorium, to marry and thus be accessible to devotees for worship. Before that none knew *Śiva*.[2]

The goddess assumed the form of *Jīva* in a body which is overpowered by distractions due to external and internal transitory desire for enjoyments of the world. But in all conditions She has no taint. She assumes form just to express her Divinity.

निर्विशेषा **Nirviśeṣā** **951**

Who is not different.

Self is common to all, and that in reality is one. It appears different when it assumes forms of different shapes, sizes and natures. *Cit śakti* in her pure nature has no speciality of any kind, even while pervading through the bodies of different species.

The Mother is free from change and is above everything. She is eternal, pure and pervading intelligence. There is nothing contradictory to Her.

Pārvati had no difference in her affection either towards her own son, the elephant headed god or towards the six faced *Kumāra*.

---

1. Those who do actions and do not desire the fruit thereof, get the fruit of their actions, in the form of purification of intellect which ultimately enables them to understand the Truth easily.
2. अज्ञातसम्भवमनाकलितान्ववायं
   भिक्षुं कपालिनमवाससमद्वितीयम् ।
   पूर्वं करग्रहणमंगलतो भवत्या
   शम्भुं क एव बुबुधे गिरिराजकन्ये ॥

   Pancastavi IV.8.

जितेन्द्रिया **Jitendriyā** **952**

Who has full control over the senses.

One who conquers the passions or subdues senses then becomes fit for receiving a touch of Supreme Consciousness. But without the grace of Divine Mother that is not possible. She is Herself the conquest of passions.

The princess *Pārvati* endowed with all kinds of luxury undertook hard penance to find *Śiva* as Her spouse.

विश्वरूपा **Viśvarūpā** **953**

Who is of the form of universe.

This universe emanates from that Supreme Power called *Parā Śakti*. It abides in Her and is reabsorbed into that very source at Her will. That indescribable supreme power appears in the form of the universe.

चिदानन्दा **Cidānandā** **954**

Who is the bliss of consciousness.

In Tantra tradition *Parā Śakti* is called *Cidānandā*, which is the sixth state of *turya* and which means the bliss of consciousness. Sri Swami Laksman Joo observes,[1] "When the penetration of *mulādhāra cakra* is complete then this force rises in another way. It is transformed and becomes full of bliss, full of ecstasy, and full of conciousness. It is Divine. You feel what you actually are. This is the rising of *cit-kuṇḍalinī* from *mulādhāra cakra* to that place at the top of the skull which is known as *Brahmarandhra*. It occupies the whole channel and is just like a bloom".

परब्रह्मप्रबोधिनी **Parabrahmaprabodhinī** **955**

Awakener of the Supreme Consciousness.

The entity that is pure consciousness and supreme bliss beyond all divisions of duality and non-duality is known as *Para Brahman*. No illusion of any kind or ignorance is there. It is the state of the fulfilment of all desires. And, it is the divine grace of Supreme Mother to awaken *Jīva* into that state of oneness, peace and bliss.

---

1. Kashmir *Śaivism*—the secret supreme pp. 117–18.

निर्विकारा Nirvikārā 956

Who is ever unchanged.

Parā Śakti is always above everything that is evolved. She is the power that appears to have assumed form. In reality Supreme Power is constant, unchanged and beyond subject-object relation. Mother is the Supreme witness, ever unabated.[1]

"In formulae She is the root letter alphabet. In all words (or sounds) She resides in the meaning. In all kinds of knowledge She is the bliss of consciousness; of void She is the witness; She who is supreme is called *Durgā*".[2]

निर्वैरा Nirvaìrā 957

Who has no avarice.

The Tantra uses everything for the Divine purpose as all this is *Śakti*. *Brahmā* while praising *Śakti* says, "O Soul of all! whatever may be a thing, existent or non-existent, the power, *Śakti*, in all those things is Thyself. How can I praise Thee".[3]

Goddess keeps a divine vigilance over human affairs on earth. Whenever *āsuric* forces create a crisis and all the higher values of life are on the verge of extinction, the Divine power descends to put the world back again on its feet and to give it an impetus to march ahead, without any fear or favour.

In the period of *Śvarociṣa Manu*, *Śakti*, in her first *Carita*, emanated as *Mahākālī* to encounter *Asuras*, *Madhu* and *Kaitabha*. In the second *carita* she manifested as *Mahālakṣmi* combining powers from all gods and in grim battle with *Mahisāsura*, won the ultimate victory. In the third *carita*, full of the prowess of *Mahāsarasvati* She vanquished the *Asuras Śumbha* and *Niśumbha* along with their hosts in a patient and systematic way.[4] Thus she preserved righteousness. It is the divine design to keep the world going and to

---

1. cf. धीविक्रियासहस्राणां साक्षिणं निर्विकारिणम् ।।
2. मन्त्राणां मातृका देवी शब्दानां ज्ञानरूपिणी ।
   ज्ञानानां चिन्मयानन्दा शून्यानां शून्यसाक्षिणी ।
   यस्या परतरं नास्ति सैषा दुर्गा प्रकीर्तिता ।। *Devyātharva Śirṣa* 24.
   Also cf. Lali. Sah. 145.
3. यच्च किञ्चित् क्वचिद्वस्तु सदसद्वाऽखिलात्मिके ।
   तस्य सर्वस्य या शक्ति सा त्वं किंस्तूयसे मया ।। *Durgā Saptaśatī* I.82.
4. cf. *Durgā Saptaśatī*.

remove the growing obstacles from time to time when need arises. There is no avarice in this universal act of the Mother.

विरतिः Viratih 958

Who is indifferent to worldly attachments.

Parā Samvit is ever unconcerned and dispassionate in bringing about this creation or in dissolving it again. There is not a taint in this act of spontaneous play, no purpose to effect bondage.

सत्यवर्धिनी Satyavardhinī 959

Who always upholds virtue.

Truth is the only virtue that keeps balance even during the period of strife.[1] It is the Mother's grace that maintains genuineness and value of sincerity even in the spirit of agitation and thus keeps the world going, otherwise an instant destruction would be the result.

पुरुषाज्ञा Puruṣājnā 960

Who is the command of the Supreme Being, God.

Puruṣa, according to *Sāṅkhya Darśana*, is the soul of the universe. He is said to be passive and a looker-on of the *Prakṛti*, the original source of the material world, consisting of the three material qualities, *sattva*, *rajas* and *tamas*.

In fact, *Prakṛti* is the only appearance of the will of *Puruṣa*. She is the power of execution of the supreme doer.

भिन्ना Bhinnā 961

Who is divided.

When the supreme spirit manifests it gets divided into categories although while pervading all these and their reproductive forms, the oneness remains undisturbed.

क्षान्तिः कैवल्यदायिनी Kṣāntih kaivalyadāyinī 962

Who is the forebearance that grants the perfection of oneness.

Kaivalya means identification with the Supreme Spirit. Virtually it is detachment of the soul from matter. And this is not easy to attain in the migratory course of birth and death. Whoever

1. *Kaliyuga*.

wants to attain this state, identification with the Supreme Spirit, has to undergo hard penance and cultivate superfine intelligence to grasp that truth. Goddess in an act of forebearance favours aspirants in realization of the Truth. Otherwise the way of the world, undergoing numberless births, is impossible to be wiped off. Without a patient and continued practice combined with Divine grace of the Mother perfection remains a dream.[1]

विविक्तसेविनी **Viviktaśevinī** **963**

Who dwells in solitude.

It is difficult to explain what solitude means. It does not only mean living in a separate place or a forest. Because, ripples of the mind-lake, unless properly calmed down, are prone to cause unrest even in a quiet place. The situation must be mentally quiet even while living in a hum-drum life full of noise and activity. A winning player or athelete does not get disturbed even a little with the applauding cheers of the mammoth audience. Such a person of earnestness has the grace of solitude.

प्रज्ञाजनयित्री **Prajnājanayitrī** **964**

Who is the cause of (divine) wisdom.

Parā Samvit is the knowledge of Supreme Self. It is the divine wisdom called *Ritambhārā* that makes the aspirant realize the true self. The Divine Mother grants this knowledge even to the ignorant.

बहुश्रुतिः **Bahuśruti** **965**

Who is described in the *Vedas* in many ways.

The Vedas declare that "Truth is one and is interpreted by the wise in different ways".[2] *Parā Śakti* quite indistinct with *Parama Śiva* is explained in the *Vedas* (*Upaniṣads*) in various ways and forms to suit the understanding of seekers at different levels of their intellect. In this way the Supreme deity being one, manifests with different forms and even while projecting in various ways maintains that oneness in the all pervading nature of Truth.

---

1. Thus says *Vasiṣtha* to *Rāma*:
   जन्मान्तरशताभ्यस्ता रामसंसारसंस्थितिः ।
   सा चिराभ्यासयोगेनविना न क्षीयते क्वचित् ॥ *Yoḡavasiṣtha, upaśama* 92-1-23.
2. एकं सत् विप्राः बहुधा वदन्ति *Veda.*

That Reality is sung in passages[1] indicative of *Brahman*[2], full of reasoning and convincing. Among the vehicles of revelation of the Immanence of the Supreme Self, Lord *Kṛṣna* emphatically reveals to *Arjuna*, "I am verily that which has to be known by all the Vedas; I am indeed the author of the Vedanta as well as the knower of the Vedas".[3]

Ātman in its original splendour is realized when all mental activity is able to maintain equilibrium. This may be called *Samādhi* or spiritual illumination. Thus the Supreme Truth is realized when intellect, tossed about by the conflict of opinions, has become poised and firmly fixed in equilibrium, then *Yoga* is attained.[4] This is stressed by Lord *Kṛṣna* Himself.

निरीहा Nirīhā 966

Who is desireless.

Desire is the sign of limitation. Being without desire connotes all fullness and all completeness of *Śakti*. That is exactly the freedom (*Svātantrya*) of *Śiva* or *Śakti*.[5] *Śruti* says that "this creation is the very nature of the Lord; what shall a perfect being desire".[6]

The presence of the world of duality does not hamper non-dual self-realization. To quote *Utpaladeva*, "One who is identified with the universal self and knows 'all this is my own glory', remains in *Śivahood* even in the face of prevailing duality".[7]

Desirelessness is the sign of freedom of the Divine Mother. How can the wise measure Her who performs everything and yet has no taint!

---

1. ब्रह्मसूत्रपदैश्चैव हेतुमद्भिर्विनिश्चितैः। *Bhag. Gītā*. XIII.4.
2. *Brahma Sūtra* sets forth the teachings of Vedanta (*Śruti* or *Upaniṣads*) in a logical order.
3. वेदैश्चसर्वैहमेव वेद्यो वेदान्तकृद्वेदविदेवचाहम्। *Bhag. Gitā* XV.15.
4. श्रुतिविप्रतिपन्ना ते यदा स्थास्यत्ति निश्चला।
   समाधावचला बुद्धि तदा योगमवाप्स्यसि॥ *Bhag. Gītā* II.53.
5. *Śiva* and *Śakti* are inseparable. The whole universe represents *Śakti* while the holder of it is *Śiva* Himself.
   शक्तयोऽस्य जगत्सर्वं शक्तिमांस्तु महेश्वरः॥ *Tantra.*
6. देवस्य स्वभावोयमाप्तकामस्य का स्पृहा। *Māndukya Kārikā* 1.9.
7. मर्वो ममायं विभव इत्येवंपरिजानतः।
   विश्वात्मनो विकल्पाणाम् प्रसरेऽपि महेशता॥ *Īśvarapratyabhijnā* 4.1.12.

समस्तैका **Samastaikā** **967**

Who is ever the same in everything created whatsoever.

Supreme Consciousness is one universal Reality and pervades every creature in its own splendour. The animating principle of life is the same in the expanse of the sky as well as in the sun and also inside the insect lying in the hole of the earth.[1] This is known as the *Samarasatā* of *Parā Samvit Devi.*

The ignorant see *Brahman* in the form of the world through the force of *avidyā*.[2] But the illumined recognize the oneness of self in everything created in the universe.[3]

Samvit Devi is the same in everything. *Yogavasiṣtha* calls it *sattāsāmānyatā*.

सर्वलोकैकसेविता **Sarvalokaikasevitā** **968**

Who alone is worshipped in all the worlds.

There are four principal objects of human life.[4] They involve human effort in the attainment of peace here and hereafter. This effort is the worship of the Supreme Deity who alone bestows wisdom to follow the path in the right way. She is the power behind each circle of experience (existence) in the world.

The Supreme Goddess (Supreme Consciousness) is worshipped in all the three worlds,[5] by all, knowingly or unknowingly. Those who do it knowingly are gainers of spiritual kingdom.

सेवा **Sevā** **969**

Who is the spirit of (true) service.

Sevā, in the context, means worship in the spirit of selfless service. In such worship there is absolute absence of ego, there is no sluggishness and it is also spontaneous. Such a spirit of service is re-

---

1. यैव चित् गगनाभोगे सैव चित् भाति भास्वरे।
   धराविवर कोशस्थे सैव चित् कीटकोदरे॥
   Yogavasiṣtha

2, 3. This is known as *Vivarta Vāda* or phenomenalism as advocated by *Śri Saṅkarācārya*.

4. धर्म, अर्थ, काम, मोक्ष।

5. The three worlds are *Bhuh*, *Bhuvāh* and *Svāh*. But according to vedic classification the *lokas* are fourteen. In *Kaśmir Śaiva Tantra* there are mentioned 118 regions (भवन).

commended to be followed by lovers of peace in this age of *kālī*. *Samvit Śakti* is the true spirit in service.

सेवाप्रिया **Sevāpriyā** **970**

Who is accessible through worship.

Maintaining the spirit of truth and selfless service is the right kind of worship with which the goddess is pleased. The aim of selfless service is the purification of intellect with the help of which alone the Truth can be recognized. In the manifestation there is variation of consciousness, which works in different states differently. *Prakṛti*[1] or *Śakti* expresses itself in spontaneous activity at different levels of manifestation. It is, therefore, natural that there are different modes of worship practised by seekers after Truth.

"Those with the qualities of goodness, activity and darkness, as also others, worship *Parā Śakti* in Her respective forms they choose, adopting the modes and means of their standards. *Devī Tripurā*, who is Herself[2] the illumination and ideation, grants respective accomplishments to devotees who pray to Her in their respective *sāttvic*, *rājasic*, *tāmasic* modes and beyond.[3]" The sense-bound pleasure seekers are also adoring the same Reality in accordance with their understanding and attainments, for they have pleasure which is only a little measure of the same Supreme Joy.[4]

Thus Goddess in Her benevolence graces devotees who, in all purity of heart, offer their service to Her in their own respective manner. In fact, She shapes all beings through the various paths chosen by them.

---

1. Consisting of goodness, activity and darkness (*Sattoguna*, *Rajoguna* and *Tamoguna*).
2. *Parā Śakti*, the equilibrium of *Śiva* and *Śakti* who is transcendent as well as immanent.
3. cf. विप्राः क्षोणिभुजो विशस्तदितरे क्षीराज्यमध्वासवै-
   स्त्वां देवि ! त्रिपुरे ! परापरमयी सन्तर्प्य पूजाविधौ।
   यां यां प्रार्थयते मनः स्थिरधियां तेषां त एव ध्रुवं
   तां तां सिद्धिमवाप्नुवन्ति तरसा विघ्नैरविघ्नीकृताः ॥
   Pañcastavi I.14.
4. ...... मात्रामुपजीवन्ति
   Sruti.

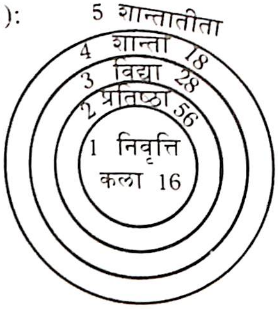
सेव्या **Sevyā** **971**

Who alone is to be worshipped.[1]

Parā Śakti, the Supreme Mother, undifferentiated from *Śiva*, is worshipped in divisions,[2] comprising the universe. *Parā Śakti* or *Para Śiva* according to Tantra tradition is the summation of all the highest values we know in life. In *Advaita Vedānta* this summation is called *Brahman*. While the Absolute negates all relativity, that transcendence is spoken of as imperishable and worthy of being adored[3] even by the creator and the *Devas*: "We bow down to that Goddess who destroys sin, who is the giver of both enjoyment and liberation, who is infinite, victory, purity, bliss and only adorable".[4]

---

1. त्वमेकैव सेव्या शिवाभिन्नरूपा
   Swami Īśvarānanda Giri in Pralāpastuti 8.
2. According to Tantric thought the whole manifestation is divided into five *Kalās*. (See figure 1):



These Agencies or divisions are:

(i) *Nirvṛtti Kalā*, formed mainly of *pṛthvi tattva* which contains 16 *Bhuvanas*, the lowest of which is called *kālāgnirudra bhuvana*.

(ii) *Pratiṣtha Kalā*: This consists of 23 *tattvas* from *jala tattva* to *Prakṛti tattva* and contains 56 *bhuvanas*.

(iii) *Vidyā Kalā*: This contains seven *tattvas* from *puruṣa tattva* to *māyā tattva* and has 28 *bhuvanas*.

(iv) *Śāntā Kalā*: This contains three *tattvas*, *Śuddha vidyā*, *Īśvara* and *Sadāśiva* and has 18 *bhuvanas*.

(v) *Śāntātītā Kalā*: This comprises only *Śiva* and *Śakti*, and has no *bhuvana*.

The total number of the planes of existence (*bhuvanas*) thus comes to 118. *Paramarthasāra of Abhinavagupta*.

3. तदक्षरं तत्सवितुर्वरेण्यम् *Śveta. Up.* IV.18.
4. पापहारिणीं देवीं भुक्तिमुक्तिप्रदायिनीम् ।
   अनन्तां विजयां शुद्धां शरण्यां शिवदां शिवाम् ॥
   Devyātharva Śirṣa 17.

   Also cf. *Brahad. Up.* IV.iii.6.

सेवाफलविवर्धिनी **Sevāphalavivardhinī** **972**

Who reserves the right to grant bonus for the service done efficiently.

The Mother, *Parā Samvit* witnesses the activities of the *Jivātmā* and knows them in their true perspective. She is pleased with the activities which are conducive to progress of the *Jivātmā*. She is, therefore, one that grants bonus for efficient service. *Parā Samvit* resides in the human heart as witness to all that takes place in the body and the mind.[1] Thus the wise among men worship the Goddess with devotion.

Again, it is to be noted that divine law is inexorable. At the point of the sword Mother Nature guides beings on the right path. She is the referee of the world game.

कलौ कल्किप्रियाकाली **Kalau Kalkipriyā Kālī** **973**

Kālī, who is the beloved of *Kalki* in the age of wars.

Kālī is the power of time. The name indicates that she is the embodiment of time which is beginningless and endless. *Kālī* also represents the ferocious and destructive aspect of the phenomenon.[2] *Kālī* is an epithet for *Durgā* or *Pārvati, Śiva's* spouse.

Kalki is the tenth and last of the *Daśāvatāras* of *Mahāviṣnu*. According to *Agni Purāna*,[3] towards the end of *Kaliyuga* all people will lose faith in God. There will be intermixture of castes. People will become evil doers and thieves. They will accept presents from the wicked. *Mlecchas* (the lowest class of people) will assume the form of kings and they will feed upon human beings. At that time, God will incarnate as *Kalki* and restore proper standards of conduct, among people.

Kaliyuga[4], is the fourth age in the universal cycle of time. This is

---

1. 'उपद्रष्टानुमन्ता च भर्ता भोक्ता'। *Bhag. Gitā* XIII.22.
2. (i) कालः पचति भूतानि कालः संहरति प्रजाः।
   (ii) कालोऽस्मि लोकक्षयकृतप्रवृद्धः *Bhag. Gitā*
3. Chapter 16.
4. The span of *Kaliyuga* is 432000 mortal years beginning from the 13th February 3102 B.C. The preceding *yugas* are *Satyayuga*, *Tretayuga* and *Dvaparayuga* comprising four times, three times and two times respectively of *Kali*. Grand total of mortal years comes to 4320000.

the age of strife. When wickedness predominates righteousness war, famine, pestilence and such like forces inevitably come in.

Adharma aggravates when, among the three *gunas*, *Rajas* and *Tamas* predominate. This poses a threat to topple down the social fibre and prevents man's growth and progress. Since purgation is an unfailing progress of Nature, the Cosmic Intelligence embodies Itself. Re-establishment of *Dharma* brings about a balance of power among the three *Gunas* by inducing *Sattva*. That is the function of the Incarnation. In the age of *Kālī*, *Kalki* incarnates with the active power of *Kālī* to vanquish the increasing number of the wicked.

दुष्टम्लेच्छविनाशिनी **Duṣṭamleccavināśinī** **974**

Who destroys the wicked and the non-Āryan.

The word Ārya[1] means worthy or venerable. This term applies to a person who is faithful to religion and laws of his/her country. A non-Āryan has no scruple of conduct or behaviour. He, thus cultivating wickedness in himself, is harmful to society and ultimately (harmful) to himself. To bring such people round and direct them to the path of goodness the Noble Mother emanates as furious power called *Durgā* or *Kālī*.[2]

प्रत्यञ्चा **Pratyancā** **975**

Who is cord of the bow.

When an arrow is fixed on the cord of the bow, it adheres to the cord and shoots at the aim. Similarly, by adhering to and being devoted to Mother *Lalitā*, one aims at the right point of self-realization.

The *Upaniṣad* says: "One should fix on it (cord of the bow) an arrow sharpened[3] with meditation. Then drawing the string hit that very target that is the immutable".[4] Arrows stand for sense perceptions.

Concentration on the string is the true worship of Divine Mother.

---

1. कर्त्तव्यमाचरन् कार्यमकर्त्तव्यमनाचरम् ।
   तिष्ठति प्रकृताचारे स वा आर्य इति स्मृतः ।।
   One of genuine conduct who is faithful to his duty and avoids doing what is undesirable, is known as Ārya.
2. Reference to the three episodes of *Durgā Saptaśati*.
3. Purified.
4. 'शरं ह्युपासानिशितं संधीयत
   लक्ष्यं तदेवाक्षरं सोम्य विद्धि ।।' *Mūndak. Up.* II.ii.3.

धनुर्यष्टिः **Dhanuryaṣtih** **976**

Who is armoured with the bow of sugar-cane.

The bow of sugarcane in one of the four hands of *Lalitā*, represents the mind. One's own mind is dear and sweet to one as the sugarcane is. The bow made of sugarcane, therefore, represents the mind.[1]

The mind like sugarcane tastes the best at the bottom and the least at the top, depending exclusively on ripening. Mind alone is the propeller of sense organs towards cognition of objects. When this mind grows in excellence, senses are nurtured from mundane to Divine.

खड्गधारा **Khadgadhārā** **977**

Who is like the razor's edge.

The goddess whose knowledge is as difficult as walking on the razor's edge, is praised here. Creatures, who are sleeping in ignorance, are cautioned. It is very difficult to live upto the idea, 'I am that (Brahman)'.[2] Therefore, 'the wise describe that path to be as difficult as walking on a razor's edge'.[3] It is only the Divine Mother's grace that makes realization of self possible in a moment.

दुरानतिः **Durānatih** **978**

Who is difficult of being shown reverence.

Parā Śakti is one Supreme Power pervading everything known and unknown. On realization of that formless infinite Self it is difficult to experience duality in which there is the sense of worshipper and worshipped. Realization of non-duality is possible only when intense and abiding devotion works.

अश्वप्लुतिः **Aśvaplutih** **979**

She who causes tremor on the skin of a horse.

It is usual for animals like a horse, a cow etc. to tremor a portion

---

1. मन इक्षधनुः *Bhāvano*. 23 (S. Mira, Ganesh & Co).
   Also cf. प्रणवो धनुः *Mūndakop*. II.2.4.
2. अहं ब्रह्मस्वरूपिणी *Devyātharva Śirṣa* 2.
3. क्षुरस्य धारा निशिता दुरत्यया
   दुर्गं पथस्तत्कवयो वदन्ति ॥ *Katha. Up*. I.iii.14

or a cavity of the skin as a result of some inner feeling. The hair get erected out of a thrill of joy. That joy, in the case of a devotee, is Supreme. It is like the tremor of horse-skin. Realization comes in such a surprise. The hair on the skin of a horse automatically shake to drive away a fly or any kind of filth from its body. Such a power is graced to a yogi to drive away all sin with a divine thrill of joy of *Brahman* or *Parā Śakti*.[1]

वल्गा **Valgā** **980**

Who bridles the universe.

This whole universe is controlled by *Parā Śakti* just as a horse is put to its path with the help of reins. A mother is likely to give all indulgence to her child and allow it to become wayward. But the Mother Nature is singularly rigid in educating her children. Mother guides beings on the right path. Any deviation results in pain and misery. Her activity is constant but sometimes she moves in leaps and bounds at Her free will.

सृणिः **Sṛṇiḥ** **981**

Who is a goad to drive one right on the path of (spiritual) progress.

There is urge in the entire creation for self-expression by developing the sense organs. Every new sense of perception developed by a creature opens up for it an additional vista of its life. The highly evolved ones get from Mother Nature the impetus for further quick unfoldment. This urge, like a goad to drive an elephant on its path, is Her grace.

सन्मत्तवारणा **Sanmattavāranā** **982**

Note: Suggested by the lexical meanings of the word *Vāranah*, two explanations of the name are given:—

Vāranā means (a) a she-elephant; (b) obstacle; resisting.[2]

(i) Who is Divine Ecstasy possessing the power of resistance like the she-elephant. The transcendental splendour of

---

1. cf. अश्व इव रोमाणि विधूय पापम् ... ब्रह्मलोकम् अभिसम्भवामीति।
Chhānd. Up. 8.xiii.1.

2. eg. न भवति बिसतन्तुर्वारणं वारणानाम्। *Bharatṛhari Niti Śataka* 17.
(A lotus stalk cannot be an obstacle to love-intoxicated she-elephant).

Parā Śakti remains untransformed[1] in her immanent aspect. She carries no taint[2] of the manifestational functions.

Her Divine Ecstasy possesses such an abundant power of resistance that her Eternal joy is, in no way, affected by the pleasures and pains of the world, created by Herself. An example of a love-intoxicated she-elephant is given for its power of resistance to make the truth comprehensible.

(ii) Who, removing all obstacles, bestows divine intoxication on her devotee. All evil of duality is warded off when the Divine Self is recognized everywhere. That accomplishment is graced by *Parā Śakti*. Such a state of the person awakened to awareness of the Divine, is described in the *Bhāgvata*[3]: "Such a man of realization does not think even of the body with the help of which that state has been attained. Whatever happens to it under the influence of *Prārabdha*, whether it comes or goes, sits or works, just as a heavily drunk person knows not about the cloth whether worn on the body or fallen away". He is free from all attachment and engulfed in divine ecstasy by the grace of the Divine Mother.

वीरभूः **Virabhuh** 983

Who is the source of power displayed in a hero in the realization of self.

One, whose desires in all forms get liquidated and whose control of the senses tends to perfection, is in the real sense, known to be a 'hero.' He has clarity of understanding which ultimately becomes intuition. That intuitive wisdom[4] (non-dual knowledge, *Prajñā*) cognizes one cosmic consciousness, that otherwise appears as the multitudinous forms. Such a hero alone has covered the successive stages

---

1. Not subject to the six modes of transformation: Existence, birth, growth, change, decay and destruction.
2. Not attached to enjoyment the very source of which is She Herself.
3. देहं च नश्वरमवस्थितमुत्थितं वा ।
   सिद्धो न पश्यति यतोऽध्यगमत् स्वरूपम् ।
   दैवादपेतमुत दैववशादुपेतं
   वासो यथा परिकृतं मदिरा मदान्धः ॥ *Ekādaśa Skanda* xiii.36.
4. ऋतम्भरा तत्र प्रज्ञा *Yogasutra.*

of spiritual enlightenment due to his efficiency in *Karma Sannyāsa*.[1]

In Her gracious act of protection and perfection, *Parā Śakti* manifests in such heros. That is the highest stage of spiritual repose.[2]

वीरमाता

Vīramātā[3] **984**

Who protects heros.

Samvit Śakti, the Supreme Mother, yields to all desires of the hero, who glorifies Her. She bestows upon him that spiritual ecstasy and joy which keep him protected from any fall or taint; virtually he is one with that Divine Power, *Parā Samvit*. That hero is the worshipper of the beneficient Mother.

वीरसूः

Vīrasuh **985**

Who gives birth to heros.

Cit Śakti or *Caitanya Śakti* is the basis of all manifestation. The universe is Her reflection, but not distinct as in a mirror. The original itself becomes comprehensible through the reverting optical beams of its own. *Jīva*, who is the reflection of *Parā Śakti* (or *Brahman*) is therefore not a distinct thing away from *Parā Samvit*, but is actually one with the Supreme. This is the Doctrine of Reflection[4] in *Advaita* Philosophy. The Mother gives true birth[5] to that hero who recognizes this truth.

वीरनन्दिनी

Vīranandinī **986**

Who fills her devotee with perennial joy.

Parā Śakti is like *Nandinī*[6] for the hero who worships Her with earnestness, courage and huge capacity of understanding. Such a devotee alone can lay his individuality at the feet of the cosmic Mother. All his desires are fulfilled. He is full of divine bliss

1. cf. योगयुक्तो विशुद्धात्मा विजितात्मा जितेन्द्रियः ।
   सर्वभूतात्मभूतात्मा कुर्वन्नपि न लिप्यते ।। *Bhag. Gītā* V.7.
2. विश्रान्तेः परमा भूमिः *Devināma*. XV.83.
3. Lali. Sah. name 836.
4. Ref. (i) *Paramārthasāra* (*Abhinavagupta*) 12, 13.
   (ii) *Dakṣināmūrtistotra* (*Saṇkarācārya*) 1.
5. The final birth after completing which one gets emancipation.
6. A fabulous cow yielding all desires.

always with the grace of *Vīranandinī*. The hero[1] is the daring adventurer who has the great courage of equalising subject-object relativity. He has acquired the real Nature by the exposition of great courage which is perfect awareness of the Real Nature,[2] in purely subjective consciousness. Cosmic Mother only grants that grace.

---

1. The particularly evolved soul who is blessed with the realization of cosmic consciousness, which apparently appears as the many is called the hero. In *Tantra* tradition such a realized soul is called *Vīra Jana*. He is described to be doing spiritual practice during night at the crematorium. Whichever animal passes by he tears it to pieces, eats a few himself and offers the remaining to *Citāgni*, the pyre. *Vetālas*, ghosts particularly those occupying a dead body are his subordinates, with whom he dances in supreme joy.

   To understand the above lines clearly, the key to symbology used is given below:

Vīrajan	— the hero, who has attained purely subjective consciousness.
during night	— the mundane worldly life predominated by *Māyā*, delusion.
Crematorium	— the state of complete egolessness.
animals	— mind waves, or imaginative thoughts.
eats and offers to pyre	— annihilates all thought process with mind and breath control.
citāgni	— the fire of Supreme Consciousness in which all kinds of mental processes get transformed into one cosmic consciousness.
vetālas	— the (subordinate) controlled cognitive organs, all turned back towards their source (differentiated perceptions undifferentiated).
dances	— Enjoys bliss of oneness by remaining assembled even in the great activity of the world.

   To sum up the above symbolical description of the hero the utterance of *Utpaladeva* is brought forth:

   तावकभक्तिरसासव सेकादिव सुखितमर्ममण्डलस्फुरितैः ।
   नृत्यति वीरजनो निशि वेतालकुलैः कृतोत्साहः ।। *Śivastotrāvali* xx.20.

   "Saturated with the wine of Thy love, O Lord! the daring adventurer vibrating with delight, dances at night in the company of *vetalas*, the subordinate vital organs".

2. महासाहसवृत्या स्वरूपलाभः ।। *Vatulnātha Sutra* 1.

जयश्रीः **Jayaśrih** 987

Who is the prosperous victory.

By prosperity is meant the joy of oneness of Supreme Consciousness. In *śāstras* this joy is named *Brahmaikyavibhava*, the final beatitude of union of *jīva* with *Brahman* or *Parā Śakti*. By the grace of Cosmic Mother this prosperity is gained.

जयदीक्षा **Jayadīkṣā** 988

Who is victory in initiation.

Dīkṣā means consecration for a religious ceremony. In particular the word means initiation into a spiritual order exercised by a competent person to a deserving disciple. That initiation is of various kinds in various spheres of the spiritual field. It is rarely that through the gracious glance of a spiritual teacher the benefactress cosmic Mother favours out of Her free will, that cosmic union of *Śiva* and *Śakti*.[1] Such an initiation is victorious, indeed.

जयदा **Jayadā** 989

Who is the giver of victory.

Victory over the little self is the aim of all spiritual disciplines. But who is the giver of that victory and to whom? In fact *Ātman* is one cosmic consciousness and, therefore, beyond any give-and-take business.

Yet that one reality apparently appears in multitudinous forms because of ignorance and darkness. In this state it is the Supreme Power, the eternal source that takes the form of the protector and the protected. Taking the struggling soul out of the quagmire of mundane life is the victory much coveted and much bestowed.

जयवर्धिनी **Jayavardhīnī** 990

Who causes to increase the possibility of victory.

To a striving soul the favour of constant care is warranted by the Supreme Mother alone. She keeps awake all the time while the whole creation sleeps at night.[2] She is the giver of victory in every

---

1. कल्याणि ! दैशिक कटाक्षसमाश्रयेण ।
   कारुण्यतो भवसि शाम्भववेददीक्षा ॥ *Pancastavi* IV.11.
2. अस्मिन् सुप्ते जगति जागरूक एक एव परमेश्वरः ।

field of life. Finally she bestows the victory over the distracting power of *Māyā*.

सौभाग्यसुभगाकारा **Saubhāgyasubhagākārā** **991**

Who is of the form of *Aśoka* tree conferring grace of undifferentiated union with Her spouse, *Śiva*.

Parā Śakti is worshipped in *yantra* form on *Śri Cakra*, which is also three dimensional like the *Aśoka* tree. The Deity being *satogunarupā*, of tranquil temperament, *Śri Cakra* is compared to *Aśoka* tree which stands with its thick leaves and yellowish white flowers, calm, one-pointed and splendid. In Her undifferentiated union with *Śiva*, *Śakti*, the abiding Deity in *Śri Cakra* is the source and sustenance of all the gods and goddesses called *Parivāra Devatas*, as also of the whole creation. She is therefore called *Rājarājeśvarī*, *Tripurasundarī* and *Parā Bhattārikā*. The tossing mind becomes one-pointed with earnest and devotional worship to Her. The sun is luminous through Her power. She, thus embodies all that is good and great in the whole world.

सर्वसौभाग्यवर्धिनी **Sarvasaubhāgyavardhinī**[1] **992**

Who makes Her devotees recipients of anyone or all the human values they pray for.

The cosmic Mother graces any one or every one, who approaches Her with sincere devotion, with what they pray for. She maintains the universe with Her unison nature.

क्षेमङ्करी **Kṣemaṅkarī** **993**

The Deity conferring happiness.

Parā Bhagavatī who is the source of al! gross or subtle creation is beyond pleasure and pain, which arise in the world as a result of dualistic tendency. She is a treasure house of ever lasting happiness and is eager to confer the same upon Her children. That is the Nature of Divine Mother.

The goddess also preserves the state of happiness by protecting Her devotees. She grants *Jiva-Śiva* union, and also protects[2] that

---

1. See name 75, Repeated here.
2. cf. योगक्षेमं वहाम्यहम्। *Bhag. Gītā* IX.22.

happiness of the union, which is far beyond the pleasures, got from transient enjoyments of the world.

सिद्धिरूपा **Siddhirūpā** 994

Who is of the nature of accomplishment.

There are eight supernatural faculties called *Siddhīs*,[1] mentioned in *Yoga śāstras* and *Tantras*. A semi-divine being (or a *yogi* who is progressing on the path of self-realization) supposed to be of great purity and holiness is characterised by these *Siddhīs* or accomplishments. Verily, these spiritual *Siddhīs* are his enjoyments (*bhoga*), together with which the *yogi* advances towards liberation from the world, while he is earnestly devoted to the worship of *Tripurasundarī*. In ordinary sense enjoyment and liberation do not go together.[2] The Divine Mother grants the enjoyment of *Siddhīs*[3] as well as liberation to Devotees.

सत्कीर्तिः **Satkīrtih** 995

Glory of the really existent truth.

Fame, fortune and speech are termed female[4] qualities because of their gracefulness and tenderness. The presence of the divine is prominent wherever these excellencies are found in exuberance.

Paradevatā is the embodiment of true fame, *Satkīrtih*. None could comprehend *Brahman* without this revealing power of the Mother.[5]

---

1. The eight Siddhis are described elsewhere in the book. See note 2 of name 534.
2. cf. यत्रास्ति भोगो न हि तत्र मोक्षो
   यत्रास्ति मोक्षो न हि तत्र भोगः ।
   श्रीसुन्दरी साधन तत्पराणां
   भोगश्च मोक्षश्च करस्थ एव ॥
   Maṅgalastavāh
3. Accomplishments to help the *Yogi* on his spiritual path.
4. कीर्तिर्श्रीर्वाक् च नारीणां
   Bhag. Gītā X.34.
5. "It is the cosmic Mother that reveals *Brahman* .... without knowing the *Śakti*, *Īśvara* cannot be known".
   Sri Ramakrishna.

पथिदेवता **Pathidevatā** **996**

Deity of the path of Truth.

Divine Mother is the protector of a sincere seeker on the path of spirituality. She is always alert in saving her devotee from any obstacle that may overtake him. Her remembrance is the pack-lunch to sustain the seeker on the arduous path of self-realization.

सर्वतीर्थमयीमूर्तिः **Sarvatīrthamayīmūrtiḥ** **997**

Who is of the form of all holy places.

A *Tīrtha* is a holy place of pilgrimage, especially a sacred place of water, where a shrine is dedicated to a deity. Ablution, prayer and worship at such a place are meant to afford means for ascertainment of Truth. This affords a place of meeting for sages, saints and all kinds of good people. Thus a *Tirtha* becomes a passage for remedying oneself from this mundane world. It is the stairs of a landing place to permanent Bliss. In short, a *Tirtha* is the right place or moment of self-realization.

Such holy places are apparently found in India and all parts of the world. These are presided over by their respective deities, emanated from the Supreme Deity, *Parā Śakti*. It is therefore natural to note that Divine Mother is the true spirit of all the holy places. *Mayyaṭ* suffix of Sanskṛit *Vyākarana* makes this meaning clear. Supreme Mother or the Divine Power is, therefore, of the form of all holy places.

सर्वदेवमयीप्रभा **Sarvadevamayīprabhā** **998**

Lustre of all Divine dignity.

All gods and goddesses (*Devatās*) are born of Praṇava,[1] the sacred syllable Om. In *Māndūkya Upaniṣad* it is said, 'this syllable is all that has been, that which is and is to be'. This (universe) is a clear exposition of Om'.[2] *Parā Śakti* is the lustre of this syllable. She presides over all the deities active in every field of work in the

---

1. सर्वे देवाः प्रणवनिष्पन्नाः
   Also cf. ऋचो अक्षरे परमे व्योमन् यस्मिन् देवा अधिविश्वे निषेदुः।
   Ṛkveda.

2. ओमित्येतदक्षरमिदं सर्वं तस्योपव्याख्यानं भूतं भवद्भविष्यदिति सर्वमोङ्कार एव।
   Māndūk. Up. 1.1.

universe. This meaning is conveyed with the suffix *Mayyaṭ*. *Bhagavati* Herself says in *Ṛkveda* "I pass through *Rudra*, *Vasu*, *Āditya* and the particular group of deities (ten in number)".[1]

सर्वसिद्धिप्रदाशक्तिः **Sarvasiddhipradhāśaktih** **999**

The Supreme Power that bestows perfection in all directions. *Parā Śakti* possesses the most extensive and manifold power of granting accomplishments to all seekers of the Divine Reality. She has therefore been the chosen and ideal deity of *Gorakhanātha*[2] and other accomplished yogis who worshipped Her.

सर्वमङ्गलमङ्गला **Sarvamaṇgalamaṇgalā** **1000**

Who is auspicious and bestows prosperity to all Her devotees. Whoever approaches the Divine Mother in whatever capacity, receives favour from Her to full satisfaction.[3] She confers supreme bliss upon devotees whose intellect is pure and clear for being transformed into cosmic consciousness. From Her emantes joy even for those who in servitude practise *Dhyāna*, *Kirtana*, *Pūja*, *Namaskar* with love.

The word '*Maṇgala*' also means 'woman', which connotes the idea of auspiciousness in society for prosperity and peace. Indian woman has stood for this ideal since the vedic times. Attainment of Supreme Glory is the 'greatest joy' that *Sarvamaṇgalā* bestows. "On a particle of this very Bliss other beings live",[4] said *Yājnavalkya* to king *Janaka* in conclusion to the description of the state of *Brahman*. *Śri Sankarācārya* quotes two verses on *Maṇgalam* in his commentary on the name in his *Lalitātriśatibhāṣyam*[5]:

---

1. अहं रुद्रेभिर्वसुभिश्चराम्यहमादित्यैरुत विश्वदेवैः। *Rig veda* 8.7.11.
2. A great yogi of divine accomplishments.
3. सर्वेषां मङ्गलं यस्याः सा *Lalitātriśatibhāṣyam* 13. *Lali. Saha* 200. Also cf. सर्वमङ्गलकारिणी in *Gāyatri Tantra* (of *Devī Bhāgavata*) 969.
4. 'एतस्यैवानन्दस्यान्यानि भूतानि मात्रामुपजीवन्ति' *Brahad. Up.* IV.iii.32.
5. अशुभानि निराचष्टे तनोति शुभसंततिम्।
स्मृतिमात्रेण यत्पुंसां ब्रह्म तन्मङ्गलं विदुः॥
अतिकल्याणरूपत्वात् नित्यकल्याणसंश्रयात्।
स्मर्तृणां वरदत्वाच्च ब्रह्म तन्मङ्गलं विदुः॥ (Quoted by Śankarācārya).

"*Brahman* (*Parā Śakti*) sucks up all impurity and bestows eternal bliss to human beings by their merely remembering That Reality. That excellence of Bliss, being the eternal support of everything, grants that bliss of awareness".

VI

भवानीनामसहस्रस्तुतिः

नामावलीः

Bhavānīnāmasahasrastutih
Nāmāvalih

अथ नामावलीः

ध्यानम्

बालार्कमण्डलाभासां चतुर्बाहुं त्रिलोचनाम्।
पाशाङ्कुशशरांश्चापं धारयन्तीं शिवां भजे॥

अर्धेन्दुमौलिममलाममराभिवन्द्याम-
म्भोजपाशसृणिरक्तकपालहस्ताम्।
रक्ताङ्गरागरशनाभरणां त्रिनेत्रां
ध्यायेशिवस्य वनितां मधुविह्वलाङ्गीम्॥

ॐ महाविद्यायै स्वाहा

जगन्मात्रे०	महालक्ष्म्यै०	शिवप्रियायै०
विष्णुमायायै०	शुभायै०	शान्तायै०
सिद्धायै०	सिद्धसरस्वत्यै०	क्षमायै०
कान्त्यै०	प्रभायै०	ज्योत्स्नायै०
पार्वत्यै०	सर्वमङ्गलायै०	हिङ्गुलायै०
चण्डिकायै०	दान्तायै०	पद्मायै०
लक्ष्म्यै०	हरिप्रियायै०	त्रिपुरायै०
नन्दिन्यै०	नन्दायै०	सुनन्दायै०
सुरवन्दितायै०	यज्ञविद्यायै०	महामायायै०
वेदमात्रे०	सुधायै०	धृत्यै०
प्रीतये०	प्रथायै०	प्रसिद्धायै०
मृडान्यै०	विन्ध्यवासिन्यै०	सिद्धविद्यायै०
महाशक्त्यै०	पृथ्व्यै०	नारदसेवितायै०
पुरहूतप्रियायै०	कान्तायै०	कामिन्यै०
पद्मलोचनायै०	प्रह्लादिन्यै०	महामात्रे०
दुर्गायै०	दुर्गतिनाशिन्यै०	ज्वालामुख्यै०
सुगोत्रायै०	ज्योतिषे०	कुमुदहासिन्यै०
दुर्गमायै०	दुर्लभायै०	विद्यायै०
स्वर्गतये०	पुरवासिन्यै०	अपर्णायै०

शाम्बरीमायायै०
कुलवागीश्वर्यै०
कृशोदर्यै०
भीरुण्डायै०
महाकाल्यै०
सत्यायै०
नारसिंह्यै०
कात्यायन्यै०
नारायण्यै०
प्रभावत्यै०
तारायै०
क्षीरार्णवसुधाहारायै०
ओंकारायै०
कोपनाकृत्यै०
मदिरायै०
नित्यायै०
कामेश्वर्यै०
वह्निवासिन्यै०
विद्याविद्येश्वर्यै०
सर्वसौभाग्यवर्धिन्यै०
वैष्णव्यै०
चम्पायै०
महानिद्रायै०
प्रज्ञापारमितायै०
मधुमत्यै०
कालिकायै०
वसुधाकारायै०
अर्धबिन्दुधरायै०
मृदुहासिन्यै०
नित्यक्लिन्नायै०
नीलायै०
लम्बोदर्यै०
नरेश्वर्यै०
संकर्षण्यै०
महोदर्यै०
सर्वसम्पत्तिकारिण्यै०
योगनिद्रायै०
प्रज्ञायै०
मधवे०
सिंहवाहिन्यै०
चेतनायै०

तेजोऽसि शुक्रमसि ज्योतिरसि धामासि
प्रियन्देवानामनादृष्टं देवयजनं देवताभ्यस्त्वा
देवताभ्यो गृह्णामि देवेभ्यस्त्वा यज्ञेभ्यो गृह्णामि ।

ॐ धारायै स्वाहा ॥१००॥

ध्यानम्

या कुन्देन्दुतुषारहारधवला या श्वेतपद्मासना
या वीणावरदण्डमण्डितकरा या शुभ्रवस्त्रान्विता ।
या ब्रह्मात्त्युतशङ्करप्रभृतिभिर्देवैः सदा वन्दिता ।
सा मां पातु सरस्वती भगवती निःशेषजाड्यापहा ॥

ॐ विश्वमात्रे स्वाहा

कलावत्यै०
प्रबुद्धायै०
जगद्धात्र्यै०
जिनमात्रे०
हंसवाहनायै०
सुधाकारायै०
पद्मावत्यै०
सरस्वत्यै०
बुद्धमात्रे०
जिनेन्द्रायै०
राज्यलक्ष्म्यै०
सुधात्मिकायै०
सुवस्त्रायै०
कुण्डासनायै०
जिनेश्वर्यै०
शारदायै०
वषट्कारायै०
राजनीतये०

त्रय्यै०	वार्तायै०	दण्डनीतये०
क्रियावत्यै०	सद्भूतये०	तारिण्यै०
श्रद्धायै०	सद्गतये०	सत्परायणायै०
सिन्धवे०	मन्दाकिन्यै०	गङ्गायै०
यमुनायै०	सरस्वत्यै०	गोदावर्यै०
विपाशायै०	कावेर्यै०	शतद्रुकायै०
सरयवे०	चन्द्रभागायै०	कौशिक्यै०
गण्डक्यै०	शुचये०	नर्मदायै०
कर्मनाशायै०	चर्मण्वत्यै०	देविकायै०
वेत्रवत्यै०	वितस्तायै०	वरदायै०
नरवाहनायै०	सत्यै०	पतिव्रतायै०
साध्व्यै०	सुचक्षुषे०	कुण्डवासिन्यै०
एकचक्षुषे०	सहस्राक्ष्यै०	सुश्रोण्यै०
भगमालिन्यै०	सेनायै०	श्रेणये०
पताकायै०	सुव्यूहायै०	युद्धकांक्षिण्यै०
पताकिन्यै०	दयारम्भायै०	विपञ्चीपञ्चमप्रियायै०
परापरकलाकान्तायै०	त्रिशक्तये०	मोक्षदायिन्यै०
ऐन्द्र्यै०	माहेश्वर्यै०	ब्राह्म्यै०
कौमार्यै०	कुलवासिन्यै०	इच्छायै०
भगवत्यै०	शक्तये०	कामधेन्वे०
कृपावत्यै०	वज्रायुधायै०	वज्रहस्तायै०
चण्ड्यै०	चण्डपराक्रमायै०	गौर्यै०
सुवर्णवर्णायै०	स्थितिसंहारकारिण्यै०	एकायै०
अनेकायै०	महेज्यायै०	शतबाहवे०
महाभुजायै०	भुजङ्गभूषणायै०	भूषायै०
षट्चक्रक्रमवासिन्यै०	षट्चक्रभेदिन्यै०	श्यामायै०
कायस्थायै०	कायवर्जितायै०	

तेजोऽसि . . . धामासि०

ॐ सुस्मितायै स्वाहा ॥२००॥

ध्यानम्

या श्रीर्वेदमुखी तपः फलमुखी नित्यं च निद्रामुखी
नानारूपधरी सदा जयकरी विद्याधरी शंकरी।
गौरी पीनपयोधरी रिपुहरी मालास्थिमालाधरी
सा मां पातु सरस्वती भगवती निःशेषजाड्यापहा ॥

ॐ सुमुख्यै स्वाहा

क्षामायै०
अजायै०
रक्तायै०
श्यामायै०
कर्बुरायै०
जरावृद्धायै०
कलायै०
निमेषायै०
नासायै०
रसायै०
सुस्पर्शायै०
मृगाक्ष्यै०
सुकेश्यै०
योनिमुद्रायै०
खगगामिन्यै०
मधुमत्तायै०
शुकहस्तायै०
रक्ताम्बरधरायै०
शुभ्राम्भरधरायै०
वसुप्रियायै०
मुक्ताहारविभूषणायै०
पद्ममन्दिरायै०
भुसुण्ड्यै०
पाशहस्तायै०
शक्तिहस्तायै०
वीरायै०

मूलप्रकृतये०
बहुवर्णायै०
नीलायै०
कृष्णायै०
क्षुधायै०
तरुण्यै०
काष्ठायै०
कालरूपिण्यै०
चक्षुषे०
गन्धप्रियायै०
मनोगतये०
कर्पूरामोदधारिन्यै०
सुलिङ्गायै०
महामुद्रायै०
मधुश्रियै०
मदोद्धतायै०
पुष्पबाणायै०
क्षीवायै०
धीरायै०
सुवेणये०
कर्पूरामोदनिःश्वासायै०
खड्गिन्यै०
परिधायुधायै०
त्रिशूलवरधारिण्यै०
मयूरवाहनायै०
वीरपानमदोत्कटायै०

ईश्वर्यै०
पुरुषार्थप्रवर्तिन्यै०
सितायै०
पीतायै०
तृष्णायै०
करुणालयायै०
मुहूर्तायै०
सुकर्णरसनायै०
स्पर्शवत्यै०
सुगन्धायै०
मृगनाभये०
पद्मयोनये०
भगरूपिण्यै०
खेचर्यै०
माधवीवल्लयै०
मङ्गलायै०
इक्षुचापिण्यै०
रक्तपुष्पावतंसिन्यै०
महाश्वेतायै०
पद्महस्तायै०
पद्मिन्यै०
चक्रहस्तायै०
चापिन्यै०
सुबाणायै०
वरायुधधरायै०
वसुधायै०

वसुधारायै०	जयायै०	शाकम्भर्यै०
शिवायै०	विजयायै०	जयन्त्यै०
सुस्तन्यै०	शत्रुनाशिन्यै०	अन्तर्वत्न्यै०
वेदशक्त्यै०	वरदायै०	वरधारिण्यै०
शीतलायै०	सुशीलायै०	बालग्रहविनाशिन्यै०
कुमार्यै०	सुपर्वायै०	कामाख्यायै०
कामवन्दितायै०	जालन्धरधरायै०	

तेजोऽसि . . . धामासि०

ॐ अनन्तायै स्वाहा ॥३००॥

ध्यानम्

या देवी शिवकेशवादिजननी या वै जगद्रूपिणी
या ब्रह्मादिपिपीलिकान्तजनतानन्दैकसंदायिनी ।
या पञ्चप्रणमन्निलिम्पनयनी या चित्कलामालिनी
सा पायात्परदेवता भगवती श्रीराजराजेश्वरी ॥

ॐ कामरूपनिवासिन्यै स्वाहा

कामबीजवत्यै०	सत्यायै०	सत्यधर्मपरायणायै०
स्थूलमार्गस्थितायै०	सूक्ष्मायै०	सूक्ष्मबुद्धिप्रबोधिन्यै०
षट्कोणायै०	त्रिकोणायै०	त्रिनेत्रायै०
त्रिपुरसुन्दर्यै०	वृषप्रियायै०	वृषारूढायै०
महिषासुरघातिन्यै०	सुम्भदर्पहरायै०	दीप्तायै०
दीप्तपावकसन्निभायै०	कपालभूषणायै०	काल्यै०
कपालमालभारिण्यै०	कपालकुण्डलायै०	दीर्घायै०
शिवादूत्यै०	घनध्वनये०	सिद्धिदायै०
बुद्धिदायै०	नित्यायै०	सत्यमार्गप्रबोधिन्यै०
कम्बुग्रीवायै०	वसुमत्यै०	छत्रच्छायाकृतालयायै०
जगद्गर्भायै०	कुण्डलिन्यै०	भुजगाकारशायिन्यै०
प्रोल्लसत्सप्तपद्मायै०	नाभिनालमृणालिन्यै०	मूलाधारायै०
निराकारायै०	वह्निकुण्डकृतालयायै०	वायुकुण्डसुखासीनायै०
निराधारायै०	निराश्रयायै०	श्वासोच्छ्वासगतये०
जीवायै०	ग्राहिण्यै०	वह्निसंश्रयायै०

वह्नितन्तुसमुत्थानायै०	षड्रसास्वादलोलुपायै०	तपस्विन्यै०
तपःसिद्धये०	तापस्यै०	तपःप्रियायै०
तपोनिष्ठायै०	तपोयुक्तायै०	तपसःसिद्धिदायिन्यै०
सप्तधातुमयीमूर्तये	सप्तधात्वन्तराश्रयायै०	देहपुष्टये०
मनःतुष्टये०	अन्नपुष्टये०	बलोद्धतायै०
ओषधये०	वैद्यमात्रे०	द्रव्यशक्तये०
प्रभाविन्यै०	वैद्यायै०	वैद्यचिकित्सायै०
सुपथ्यायै०	रोगनाशिन्यै०	मृगयायै०
मृगमांसादायै०	मृगत्वचे०	मृगलोचनायै०
वागुरायै०	बन्धरूपायै०	वधरूपायै०
वधोद्धतायै०	वन्द्यै०	वन्दिस्तुताकारायै०
काराबन्धविमोचन्यै०	शृङ्खलायै०	खलहायै०
विद्युते०	दृढबन्धविमोचन्यै०	अम्बिकायै०
अम्बालिकायै०	अम्बायै०	स्वक्षायै०
साधुजनार्चितायै०	कौलिक्यै०	कुलविद्यायै०
सुकुलायै०	कुलपूजितायै०	कालचक्रभ्रमायै०
भ्रान्तायै०	विभ्रमायै०	भ्रमनाशिन्यै०
वात्याल्यै०	मेघमालायै०	

तेजोऽसि . . . धामासी०

ॐ सुवृष्ट्यै स्वाहा ।।४००।।

ध्यानम्

बीजैः सप्तभिरुज्जवलाकृतिरसौ या सप्तसप्तिद्युतिः
सप्तर्षिप्रणताङ्घ्रिपङ्कजयुगा या सप्तलोकार्तिहृत् ।
काश्मीरप्रवरेशमध्यनगरी प्रद्युम्नपीठे स्थिता
देवी सप्तकसंयुता भगवती श्री शारिका पातु नः ।।

ॐ सस्यवर्द्धिन्यै स्वाहा

अकारायै०	इकारायै०	उकारायै०
ऐकाररूपिण्यै०	ह्रींकार्यै०	बीजरूपायै०
क्लींकारायै०	अम्बरवासिन्यै०	सर्वाक्षरमयीशक्तये०
अक्षरायै०	वर्णमालिन्यै०	सिन्दूरारुणवक्त्रायै०

सिन्दूरतिलकप्रियायै० वश्यायै० वश्यबीजायै०
लोकवश्यविभाविन्यै० नृपवश्यायै० नृपैःसेव्यायै०
नृपवश्यकर्यै० क्रियायै० महिष्यै०
नृपमान्यायै० नृमान्यायै० नृपनन्दिन्यै०
नृपधर्ममय्यै० धन्यायै० धनधान्यविवर्द्धिन्यै०
चतुर्वर्णमयीमूर्तये० चतुर्वर्णैःसुपूजितायै० सर्वधर्ममयीसिद्धये०
चतुराश्रमवासिन्यै० ब्राह्मण्यै० क्षत्रियायै०
वैश्यायै० शूद्रायै० अवरवर्णजायै०
वेदमार्गरतायै० यज्ञायै० वेदविश्वविभाविन्यै०
अस्त्रशस्त्रमयीविद्यायै० वरशस्त्रास्त्रधारिण्यै० सुमेधायै०
सत्यमेधायै० भद्रकाल्यै० अपराजितायै०
गायत्र्यै० सत्कृतये० सन्ध्यायै०
सावित्र्यै० त्रिपदाश्रयायै० त्रिसन्ध्यायै०
त्रिपद्यै० धात्र्यै० सुपर्वायै०
सामगायन्यै० पाञ्चाल्यै० बालिकायै०
बालायै० बालक्रीडायै० सनातन्यै०
गर्भाधारधरायै० शून्यायै० गर्भाशयनिवासिन्यै०
सुरारिघातिनीकृत्यायै० पूतनायै० तिलोत्तमायै०
लज्जायै० रसवत्यै० नन्दायै०
भवान्यै० पापनाशिन्यै० पट्टाम्बरधरायै०
गीतये० सुगीतये० ज्ञानलोचनायै०
सप्तस्वरमयीतन्त्र्यै० षड्जमध्यमधैवतायै० मूर्च्छनाग्रामसंस्थायै०
स्वस्थायै० स्वस्थानवासिन्यै० अट्टाटहासिन्यै०
प्रेतायै० प्रेतासननिवासिन्यै० नृत्तगीतप्रियायै०
अकामायै० तुष्टिदायै० पुष्टिदायै०
अक्षयायै० निष्ठायै० सत्यप्रियायै०
प्रज्ञायै० लोकेश्यै० सुरोत्तमायै०
सविषायै० ज्वालिन्यै० ज्वालायै०
विषमोहार्तिनाशिन्यै० विषारये०

तेजोऽसि . . . धामासि०

ॐ नागदमन्यै स्वाहा ॥५००॥

ध्यानम्

भक्तानां सिद्धिधात्री नलिनयुगकरा श्वेतपद्मासनस्था
लक्ष्मीरूपा त्रिनेत्रा हिमकरवदना सर्वदैत्येन्द्रहर्त्री ।
वागीशी सिद्धिकर्त्री सकलमुनिजनैः सेविता या भवानी
नौम्यहं नौम्यहं त्वां हरिहरप्रणतां शारिकां नौमि नौमि ।।

ॐ कुरुकुल्लायै स्वाहा

अमृतोद्भवायै०
रक्षोघ्न्यै०
दीर्घनिद्रायै०
चन्द्रकान्तये०
डाकिन्यै०
हाकिन्यै०
स्वङ्गायै०
गुरुरूपधरायै०
मार्यै०
विनिद्रायै०
चन्द्रमण्डलसंकाशायै०
सुस्पृहायै०
प्रौढायै०
चतुर्बाहवे०
चतुर्वर्गफलप्रदायै०
भूतायै०
शैलजायै०
वामायै०
तुष्टायै०
भूतात्मने०
मङ्गलायै०
दक्षिणायै०
हरिप्रियायै०
योगाङ्गायै०
मुक्तायै०
सुजन्मायै०

भूतभीतिहरारक्षायै०
राक्षस्यै०
दिवागतये०
सूर्यकान्तये०
शाकिन्यै०
चक्रवाकिन्यै०
सकलायै०
गुर्व्यै०
विशारदायै०
तन्द्रायै०
चन्द्रमण्डलवासिन्यै०
कामरूपिण्यै०
दुष्टदानवघातिन्यै०
चतुर्मुख्यै०
काशपुष्पप्रतीकाशायै०
भव्यायै०
शैलवासिन्यै०
शिववामाङ्गवासिन्यै०
लोपामुद्रायै०
परमात्मने०
सुशीलायै०
दक्षिणामूर्तये०
योगिन्यै०
ध्यानशालिन्यै०
मुक्तानांपरमागतये०
त्रिवर्गफलदायिन्यै०

भूतावेशविनाशिन्यै०
रात्रये०
चन्द्रिकायै०
निशाचर्यै०
शिष्यायै०
सितासितप्रियायै०
वनदेवतायै०
मृत्यवे०
महामार्यै०
मृत्युविनाशिन्यै०
अणिमादिगुणोपेतायै०
अष्टसिद्धिप्रदायै०
अनादिनिधनापुष्टये०
चतुःसमुद्रशयनायै०
शरत्कुमुदलोचनायै०
भविष्यायै०
वाममार्गरतायै०
वामाचारप्रियायै०
प्रबोधिन्यै०
भूतभाविविभाविन्यै०
परमार्थप्रबोधिकायै०
सुदक्षिणायै०
योगयुक्तायै०
योगपट्टधरायै०
नारसिंह्यै०
धर्मदायै०

धनदायै०	कामदायै०	मोक्षदायै०
द्युतये०	साक्षिण्यै०	क्षणदायै०
दक्षायै०	दक्षजायै०	कोटिरूपिण्यै०
क्रतवे०	कात्यायन्यै०	स्वच्छायै०
स्वच्छन्दायै०	कविप्रियायै०	सत्यागमायै०
बहिःस्थायै०	काव्यशक्तये०	कवित्वदायै०
मेनापुत्र्यै०	सतीमात्रे०	

तेजोऽसि . . . धामासि०

ॐ मैनाकभगिन्यै स्वाहा ॥६००॥

ध्यानम्

आरक्ताभां त्रिनेत्रां मणिमुकुटवतीं रत्नताटङ्करम्यां
हस्ताम्भोजैः सपाशाङ्कुशमदनधनुः सायकैर्विस्फुरन्तीम् ।
आपीनोत्तुङ्गवक्षोरुहतटविलुठत्तारहारोज्ज्वलाङ्गीं
ध्यायाम्यम्भोरुहस्थामरुणविवसनामीश्वरीमीश्वराणाम् ॥

ॐ तडिते स्वाहा

सौदामिन्यै०	स्वधामायै०	सुधामायै०
धामशालिन्यै०	सौभाग्यदायिन्यै०	दिवे०
सुभगायै०	द्युतिवर्द्धिन्यै०	श्रियै०
कृतिवसनायै०	कङ्काल्यै०	कलिनाशिन्यै०
रक्तबीजवधोद्दृप्तायै०	सुतन्तवे०	बीजसन्ततये०
जगज्जीवायै०	जगद्बीजायै०	जगत्त्रयहितैषिण्यै०
चामीकररुचये०	चान्द्रीसाक्षयाषोडशीकलायै०	
यत्तत्पदानुबन्धायै०	यक्षिण्यै०	धनदार्चितायै०
चित्रिण्यै०	चित्रमायायै०	विचित्रायै०
भुवनेश्वर्यै०	चामुण्डायै०	मुण्डहस्तायै०
चण्डमुण्डवधोद्धुरायै०	अष्टम्यै०	एकादश्यै०
पूर्णायै०	नवम्यै०	चतुर्दश्यै०
अमायै०	कलशहस्तायै०	पूर्णकुम्भधरायै०
धरायै०	अभीरवे०	भैरव्यै०
भीमायै०	भीरायै०	त्रिपुरभैरव्यै०

महारुण्डायै० रौद्र्यै० महाभैरवपूजितायै०
निर्मुण्डायै० हस्तिन्यै० चण्डायै०
करालदशनाननायै० करालायै० विकरालायै०
घोरघुर्घुरनादिन्यै० रक्तदन्तायै० ऊर्ध्वकेश्यै०
बन्धूककुसुमारुणायै० कादम्बर्यै० पटासायै०
काश्मीर्यै० कुंकुमप्रियायै० क्षान्तये०
बहुसुवर्णायै० रतये० बहुसुवर्णदायै०
मातङ्गिन्यै० वरारोहायै० मत्तमातङ्गगामिन्यै०
हिंसायै० हंसगतये० हंस्यै०
हंसोज्ज्वलशिरोरुहायै० पूर्णचन्द्रमुख्यै० श्यामायै०
स्मितास्यायै० श्यामकुण्डलायै० मष्यै०
लेखिन्यै० लेख्यायै० सुलेखायै०
लेखकप्रियायै० शङ्खिन्यै० शंखहस्तायै०
जलस्थायै० जलदेवतायै० कुरुक्षेत्रावनये०
काश्यै० मथुरायै० काञ्च्यै०
अवन्तिकायै० अयोध्यायै० द्वारकायै०
मायायै० तीर्थायै० तीर्थकरप्रियायै०
त्रिपुष्करायै० अप्रमेयायै० कोशस्थायै०

तेजोऽसि . . . धामासि०

ॐ कोशवासिन्यै स्वाहा ॥७००॥

ध्यानम्

प्रातःकाले कुमारी कुमुदकलिकया जप्यमालां जपन्ती
मध्याह्ने प्रौढरूपा विकसितवदना चारुनेत्रा विशाला।
सन्ध्यायां वृद्धरूपा गलितकुचयुगे मुण्डमालां वहन्ती
सा देवी दिव्यदेहा हरिहरनमिता पातु नो ह्यादिमुद्रा॥

ॐ कौशिक्यै स्वाहा

कुशावर्तायै० कौशाम्ब्यै० कोशवर्द्धिन्यै०
कोशदायै० पद्मकोशाक्ष्यै० कुसुमायै०
कुसुमप्रियायै० तोतलायै० तुलाकोटये०
कूटस्थायै० कोटराश्रयायै० स्वयम्भुवे०

सुरूपायै०	स्वरूपायै०	रूपवर्द्धिन्यै०
तेजस्विन्यै०	सुभिक्षायै०	बलदायै०
बलदायिन्यै०	महाकोश्यै०	महावर्तायै०
बुद्धिसदसदात्मिकायै०	महाग्रहहरायै०	सौम्यायै०
विशोकायै०	शोकनाशिन्यै०	सात्त्विक्यै०
सत्त्वसंस्थायै०	राजस्यै०	रजोवृतायै०
तामस्यै०	तमोयुक्तायै०	गुणत्रयविभाविन्यै०
अव्यक्तायै०	व्यक्तरूपायै०	वेदविद्यायै०
शाम्भव्यै०	शंकराकल्पिनीकल्पायै०	मनःसंकल्पसन्ततये०
सर्वलोकमयीशक्तये०	सर्वश्रवणगोचरायै०	सर्वज्ञानवतीवाञ्छायै०
सर्वतत्त्वानुबोधिन्यै०	जागृत्यै०	सुषुप्तये०
स्वप्नावस्थायै०	तुरीयकायै०	त्वरायै०
मन्दगतये०	मन्दायै०	मदिरामोदधारिण्यै०
पानभूमये०	पानपात्रायै०	पानदानकरोद्यतायै०
आघूर्णारुणनेत्रायै०	किञ्चिदव्यक्तभाषिण्यै०	आशापूरायै०
दीक्षायै०	दक्षायै०	दीक्षितपूजितायै०
नागवल्ल्यै०	नागकन्यायै०	भोगिन्यै०
भोगवल्लभायै०	सर्वशास्त्रवतीविद्यायै०	सुस्मृतये०
धर्मवादिन्यै०	श्रुतये०	श्रुतिधरायै०
ज्येष्ठायै०	श्रेष्ठायै०	पातालवासिन्यै०
मीमांसायै०	तर्कविद्यायै०	सुभक्तये०
भक्तवत्सलायै०	सुनाभये०	यातनायै०
जातये०	गम्भीरायै०	भाववर्जितायै०
नागपाशधरामूर्तये०	अगाधायै०	नागकुण्डलायै०
सुचक्रायै०	चक्रमध्यस्थायै०	चक्रकोणनिवासिन्यै०
सर्वमन्त्रमयीविद्यायै०	सर्वमन्त्राक्षरावलये०	मधुस्रवायै०
स्रवन्त्यै०	भ्रामर्यै०	भ्रमरालकायै०
मातृमण्डलमध्यस्थायै०	मातृमण्डलवासिन्यै०	कुमारजनन्यै०
क्रूरायै०	सुमुख्यै०	

तेजोऽसि . . . धामासि०

ॐ ज्वरनाशिन्यै स्वाहा ॥८००॥

ध्यानम्

या श्रीः स्वयं सुकृतिनां भवनेष्वलक्ष्मीः
पापात्मनां कृतधियां हृदयेषु बुद्धिः ।
श्रद्धा सतां कुलजनप्रभवस्य लज्जा
तां त्वां नताः स्म परिपालय देवि विश्वम् ॥

ॐ अतीतायै स्वाहा

विद्यमानायै०	भाविन्यै०	प्रीतिमञ्जर्यै०
सर्वसौख्यवतीयुक्तये०	आहारपरिणामिन्यै०	पञ्चभूतानांनिधानायै०
भवसागरतारिण्यै०	अक्रूरायै०	ग्रहवत्यै०
विग्रहायै०	ग्रहवर्जितायै०	रोहिण्यै०
भूमिगर्भायै०	कालभुवे०	कालवर्तिन्यै०
कलंकरहितानार्यै०	चतुष्षष्टयभिधावत्यै०	जीर्णायै०
जीर्णवस्त्रायै०	नूतनायै०	नववल्लभायै०
अरजायै०	रतये०	प्रीतये०
रतिरागविवर्द्धिन्यै०	पञ्चवातगतिर्भिन्नायै०	पञ्चश्लेष्माशयाधरायै०
पञ्चपित्तवतीशक्तये०	पञ्चस्थानविबोधिन्यै०	उदक्यायै०
वृषस्यन्त्यै०	त्र्यहंबहिःप्रस्रविण्यै०	रजःशुक्रधराशक्तये०
जरायवे०	गर्भधारिण्यै०	त्रिकालज्ञायै०
त्रिलिङ्गायै०	त्रिमूर्तये०	त्रिपुरवासिन्यै०
अरागायै०	शिवतत्त्वायै०	कामतत्त्वानुरागिण्यै०
प्राच्यै०	अवाच्यै०	प्रतीच्यै०
उदीच्यै०	विदिग्दिशायै०	अहंकृतये०
अहंकारायै०	बलिमायायै०	बलिप्रियायै०
स्रुचे०	स्रुवायै०	सामिधेन्यै०
सश्रद्धायै०	श्राद्धदेवतायै०	मात्रे०
मातामह्यै०	तृप्तये०	पितृमात्रे०
पितामह्यै०	स्नुषायै०	दौहित्रिण्यै०
पुत्र्यै०	पौत्र्यै०	नप्त्र्यै०
शिशुप्रियायै०	स्तनदायै०	स्तनधारायै०
विश्वयोनये०	स्तनन्धय्यै०	शिशूत्सङ्गधरायै०
दोलायै०	दोलाक्रीडाभिनन्दिन्यै०	उर्वश्यै०
कदल्यै०	केकायै०	विशिखायै०

शिखिवर्तिन्यै० खट्वाङ्गधारिण्यै० खट्वायै०
बाणपुङ्खानुवर्तिन्यै० लक्ष्यप्राप्तये० कलायै०
अलक्ष्यायै० लक्ष्यायै० शुभलक्षणायै०
वर्तिन्यै० सुपथाचारायै० परिखायै०
खनये० वृतये० प्राकारवलयायै०
वेलायै० महोदधौमर्यादायै० पोषणीशक्त्यै०
शोषणीशक्त्यै० दीर्घकेश्यै०

तेजोऽसि . . . धामासि०

ॐ सुलोमशायै स्वाहा ।।९००।।

ध्यानम्

रे मूढाः किमयं वृथैव तपसा कायः परिक्लिश्यते
यज्ञैर्वा बहुदक्षिणैः किमितरे रिक्तीक्रियन्ते गृहाः।
भक्तिश्चेदविनाशिनी भगवती पादद्वयी सेव्यता-
मुन्निद्राम्बुरुहातपत्रसुभगा लक्ष्मीः पुरो धावति ।।

ॐ ललितायै स्वाहा

मांसलायै० तन्व्यै० वेदवेदाङ्गधारिण्यै०
नरासृक्पानमत्तायै० नरमुण्डास्थिभूषणायै० अक्षक्रीडारतये०
शार्यै० शारिकाशुकभाषिण्यै० शाम्बर्यै०
गारुडीविद्यायै० वारुण्यै० वरुणार्चितायै०
वाराह्यै० मुण्डहस्तायै० दंष्ट्रोद्धृतवसुन्धरायै०
मीनमूर्तिधरायै० मूर्तायै० वदन्यायै०
प्रतिमाश्रयायै० अमूर्तायै० निधिरूपायै०
सालिग्रामशिलाशुचये० स्मृतये० संस्काररूपायै०
सुसंस्कारायै० संस्कृतये० प्राकृतायै०
देशभाषायै० गाथायै० गीतये०
प्रहेलिकायै० इडायै० पिङ्गलायै०
पिङ्गायै० सुषुम्णायै० सूर्यवाहिन्यै०
शशिस्रवायै० तालुस्थायै० काकिन्यै०
अमृतजीविन्यै० अणुरूपायै० बृहद्रूपायै०
लघुरूपायै० गुरुस्थिरायै० स्थावरायै०

जङ्गमायै०	देव्यै०	कृतकर्मफलप्रदायै०
विषयाक्रान्तदेहायै०	निर्विशेषायै०	जितेन्द्रियायै०
विश्वरूपायै०	चिदानन्दायै०	परब्रह्मप्रबोधिन्यै०
निर्विकारायै०	निर्वैरायै०	विरतये०
सत्यवर्धिन्यै०	पुरुषाज्ञायै०	भिन्नायै०
क्षान्तिःकैवल्यदायिन्यै०	विविक्तसेविन्यै०	प्रज्ञाजनयित्र्यै०
बहुश्रुतये०	निरीहायै०	समस्तैकायै०
सर्वलोकैकसेवितायै०	सेवायै०	सेवाप्रियायै०
सेव्यायै०	सेवाफलविवर्द्धिन्यै०	कलौकल्किप्रियाकाल्यै०
दुष्टम्लेच्छविनाशिन्यै०	प्रत्यश्चायै०	धनुर्यष्टये०
खड्गधारायै०	दुरानतये०	अश्वप्लुतये०
वल्गायै०	सृणये०	सन्मत्तवारणायै०
वीरभुवे०	वीरमात्रे०	वीरसुवे०
वीरनन्दिन्यै०	जयश्रियै०	जयदीक्षायै०
जयदायै०	जयवर्द्धिन्यै०	सौभाग्यसुभगाकारायै०
सर्वसौभाग्यवर्द्धिन्यै०	क्षेमङ्कर्यै०	सिद्धिरूपायै०
सत्कीर्तये०	पथिदेवतायै०	सर्वतीर्थमयीमूर्तये०
सर्वदेवमयीप्रभायै०	सर्वसिद्धिप्रदाशक्तये०	

तेजोऽसि . . . धामासि०

ॐ सर्वमङ्गलमङ्गलायै स्वाहा ॥१०००॥

ॐ शान्तिः

VII

Name Index

Alphabetical Index To Names

अकारादिक्रम से नाम-पद-सूची

VIII

Appendices

APPENDIX I

List of names repeated in the Bhavānīnāmasahasra

Names	Numbers
कला	220, 885
कात्यायनी	80, 590
कौशिकी	140,701
गीति:	474, 931
दक्षा	586, 760
नन्दा	24, 470
नारसिंही	77, 576
नित्या	63, 327
नीला	67, 209
प्रज्ञा	88, 492
प्रीति:	19,825
मुण्डहस्ता	630, 915
रति:	665, 824
वरदा	149, 290
श्यामा	197, 211, 675
सत्या	74, 303
सरस्वती	106,133
सर्वसौभाग्यवर्द्धिनी	75, 992
सुपर्वा	296, 455
सुमुखी	201, 799
सुशीला	293, 563
हरिप्रिया	21, 568

APPENDIX II

Similar Names in three *Sahasranāmas*

Name	*Bhavānī Sahasranāma*	*Lalitā Sahasranāma*	*Gāyatrī Sahasranāma*
अ			
अक्षक्रीडारति:	907	—	16
अणिमादिगुणोपेता	534	—	8
अजा	205	866	11, 27
अनादिनिधनापुष्टि:	540	296	—
अपराजिता	446	—	7
अप्रमेया	698	413	—
अपर्णा	58	754	—
अमूर्ता	921	814	—
अम्बा	387	985	—
अम्बिका	385	295	—
अव्यक्ता	735	398	2
इ			
इड़ा	933	—	69
ई			
ईश्वरी	204	271	71
ऊ			
ऊर्ध्वकेशी	657	—	82
ए			
एका	188	—	104
ऐ			
ऐन्द्री	171	—	106

ओ			
ओंकारा	95	—	109
ओषधि:	362	—	110
क			
कलावती	102	327	—
काञ्ची	690	—	155
कात्यायनी	805, 590	556	118
कान्ता	42	329	124
कान्ति	11	449	140
कामरूपिणी	536	796	159
कामिनी	43	—	123
कालरूपिणी	224	—	138
कालिका	93	—	137, 154
काली	319	—	170
काष्टा	221	859	—
कुण्डवासिनी	155	—	162
कुण्डलिनी	333	110	133
कुमारी	295	—	161
कुरुकुल्ला	501	438	—
कुसुमप्रिया	708	—	168
कूटस्था	711	896	183
कृपावती	180	—	160
कृष्णा	212	—	180
कोशस्था	699	690	—
कौशिकी	140, 701	—	143
क्लींकारा	408	622	—
क्षमा	10	—	1000
ख			
खगगामिनी	244	—	190
खट्वाङ्गधारिणी	881	478	191
खलहा	382	—	189

त्रिपदी	453	—	382
त्रिपुरा	22	626	395
त्रिमूर्तिः	839	628	—
त्रिवर्गफलदायिनी	578	760	432
त्रिशक्तिः	169	—	394
त्रिसन्ध्या	452	—	405

द

दान्ता	18	—	—
दिवागतिः	509	—	452
दीक्षा	759	—	471
दीप्ता	316	—	460
दुर्गमा	53	189	—
दुर्गा	47	190	449
दुर्लभा	54	188	—

ध

धनदा	580	—	480
धनधान्यविवर्धिनी	428	886	—
धन्या	427	957	—
धरा	640	955	—
धर्मदा	579	—	482
धात्री	454	—	473
धीरा	257	916	—
धृतिः	31	446	485

न

नन्दा	24, 470	—	493
नन्दिनी	23	450	—
नर्मदा	143	—	379, 498
नारसिंही	77, 576	—	513
नारायणी	83	298	—
नित्यक्लिन्ना	64	388	—
नित्या	63, 327	136	—
निराकारा	338	137	519

ल			
लक्ष्मी	20	—	887
लज्जा	468	740	892
ललिता	901	1000	885
लोपामुद्रा	557	647	—
व			
वरदा	149, 290	331	896
वाराही	914	—	901
वारुणी	912	—	907
विजया	284	346	—
विद्या	55	549	898
विश्वमाता	101	934	—
वीरमाता	984	836	—
वीरा	277	899	—
वेदविद्या	737	335	—
वैष्णवी	78	892	899
श			
शाकम्बरी	282	—	933
शान्ता	7	141	935
शाम्भवी	738	122	—
शारदा	113	—	936
शिवा	283	—	934
शिवादूती	323	405	—
शुकहस्ता	250	—	956
श्रुतिः	769	539	—
ष			
षट्चक्रक्रमवासिनी	195	108	—
स			
सरस्वती	106, 133	704	967
सर्वमङ्गलमङ्गला	1000	200	969
सहस्त्राक्षी	157	283	—

साध्वी	153	128	—
सावित्री	450	—	972
सिद्धविद्या	37	472	—
सिद्धा	8	—	979
सिन्दूरतिलकप्रिया	414	632	—
सुकेशी	238	—	992
सुभगा	608	761	—
सुमुखी	201, 799	459	—
सुस्तनी	286	—	976
सूक्ष्मा	306	—	971
स्मृतिः	924	540	—
स्वस्था	480	914	—

ह

हंसवाहना	114	—	997
ह्रींकारी	405	301	996

REVIEW

BHAVĀNĪ NĀMA SAHASRA STUTIH (A page from *Rudrayāmala Tantra)* Translation & Commentary by Jankinath Kaul 'Kamal'. Sri Ramakrishna Ashrama, Shivalaya, Karan Nagar, Srinagar, Kashmir-190 010. (1991, pp 501, Rs. 63.30)

Reciting the 'Thousand Names' *(sahasranāma)* is a popular devotional practice among the Hindus. It is highly efficacious, because a 'sahasranama' is believed to be a *stotra, mantra* and *pūjā,* all in one and, when chanted, gives the devotee the fruits of all the three modes of *sādhana : viz. recital of a stotrá, mantra-japa,* and ritualistic worship. No less a person than *Ācārya Śaṅkara* has commented upon some of them, ranking them on par with the *Prasthānatraya*. *Bhavānī Nāmasahasra* is an important *Śakti-stava,* widely prevalent in Kashmir, and belongs to the ancient *Rudrayāmala Tantra.* The book under review is the first ever published translation of the *stuti.* The translation is excellent and the commentary is exhaustive. Copious notes are provided. These notes are of great practical use to a *Sādhaka,* as in them important and frequently occuring words. like *Kālika* and *Mudrā* are explained. Neat printing and elegant get-up make the reading easy. An alphabetical index is also given for ready reference.

In the introduction to the book, the commentator remarks that this *Stava* apart from being a *stuti,* remains a *Rahasya Vidya.* He throws some more light on the topic on page 84 of the book. Had he developed the idea into a practical technique, it would have been a valuable and unique addition to the book.

This work is not only a stotra but an excellent guide to know some of the intricacies of Mother-worship.

B.S.
Vedanta Kesari
Vol. 80 January 1993.

ABOUT THE BOOK

Bhavānī-nāmasahasra-stutiḥ is an eulogy of a thousand divine names of *Bhavāni Parā-Śakti*. It celebrates the qualities and characteristics of the Primordial Mover. Basically a treatise on non-duality in the *Śākta* tradition dealing with the secrets of *Kuṇḍalini-yoga,* its philosophy is quite akin to the krama-doctrine of Kashmir *Śaivism.* It also provides hints on the *Kula*, the *Spanda* and the *Pratyabhijñā* systems of *Śaiva* philosophy.

This *Śākta* text is based on the voluminous *Rudrayāmala Tantra* which figures in the list of *Bhairava Āgamas.* The famous *Vijñānabhairava* and *Parātriśika,* held in the highest esteem by *Kāshmiri Śaiva* scholars, constitute two chapters of the same Tantra. This essentially reveals close affinity between the cults of *Śākta* and *Śaiva* thought.

The mistakes and misprints detected in the text, have been removed and corrections made in consultation with Pandit Raghunath Kokiloo, a learned Pandit, who is a follower of the *Śākta* tradition of Sahib Kaul (17th century) of Kashmir. The present work is a maiden translation into English of the Sanskrit text, also offering a commentary with footnotes and relevant quotations from other sacred works. These features render the book useful to the general reader and the *Śākta* scholar alike. "It is a profound experience", observes Sri M.P. Pandit, "to read this exposition".

Price : Rs. 75